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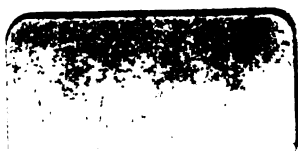
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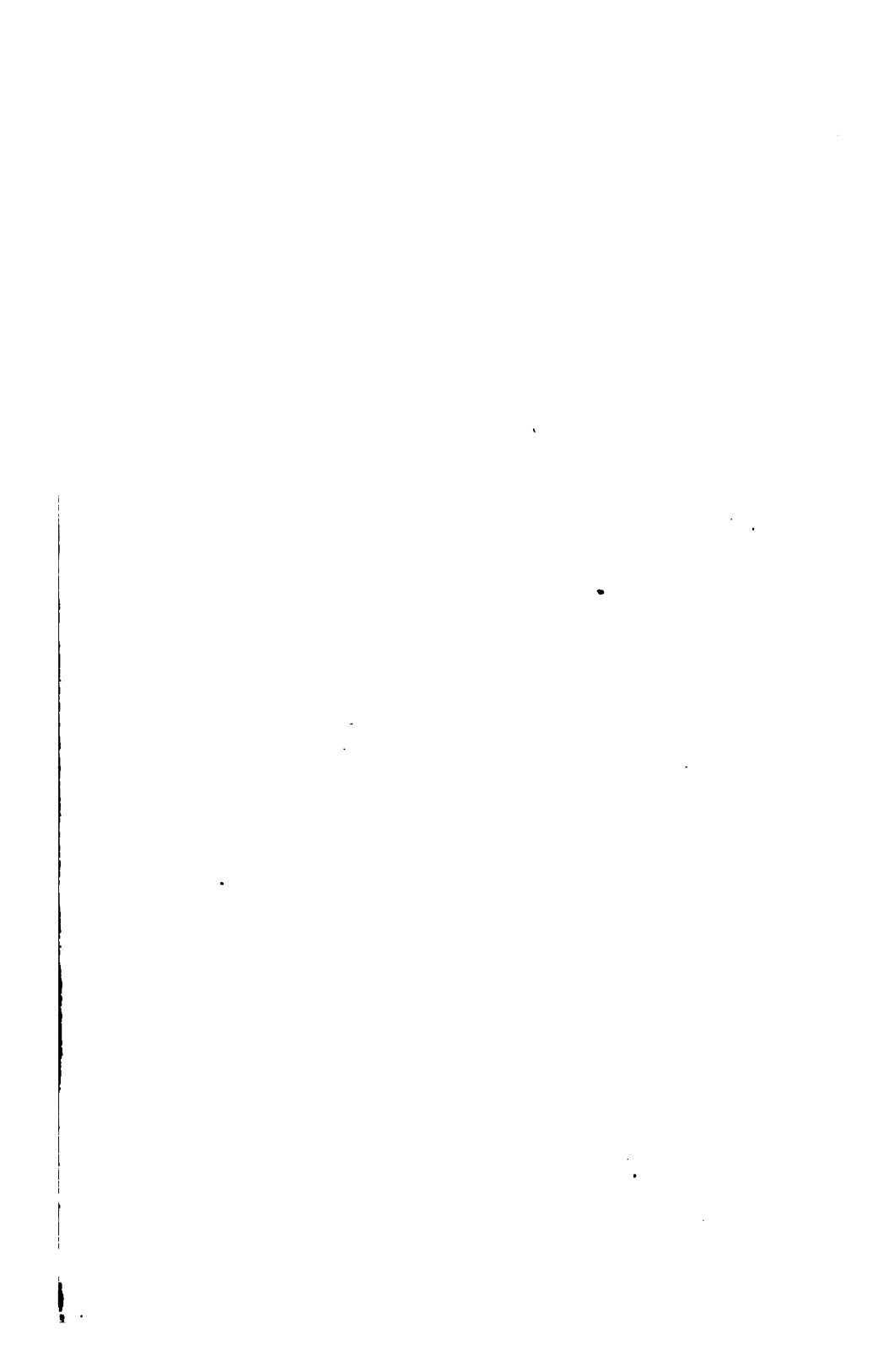
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ALEXANDER MOSS WHITE
CLASS OF 1892





HISTORICAL AND DESCRIPTIVE
CATALOGUE
OF THE
Pictures, Busts, &c.
IN THE
NATIONAL PORTRAIT GALLERY,
ON LOAN AT THE BETHNAL GREEN MUSEUM.

BY
GEORGE SCHARF, C.B., F.S.A.,
DIRECTOR, KEEPER, AND SECRETARY.



By Authority.
A NEW AND ENLARGED EDITION.
INCLUDING EVERY PORTRAIT UP TO THE PRESENT DATE.

LONDON:
PRINTED FOR HER MAJESTY'S STATIONERY OFFICE,
BY KYLE AND SPOTTISWOODE.

PRINTED BY THE QUEEN'S MOST EXCELLENT MAJESTY.
*And sold at the Museum and the Temporary Offices,
20, Great George Street, Westminster.*

1888.

Price One Shilling.

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Picture

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GEORGE

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A NEW

WOMAN BY

WITTED P

FIFTY

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1888

PORTRAITURE.

I HAVE observed that a reader seldom peruses a book with pleasure till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor ; with other particulars of the like nature, that conduce very much to the right understanding of an author.—*Addison, First lines of the Spectator.*

'Tis pity that in noblemen's galleries, the names are not writt on or behind the pictures.—*Aubrey's letters, vol. 2, p. 394.*

Write his name (Milton) in red letters on his picture with his widow to preserve.—*Aubrey, vol. 2, p. 448.*

Pray get Sir Godfrey to write on the back of my Lady Masham's picture "Lady Masham," and on the back of mine "John Locke." This he did to Mr. Molyneux ; it is necessary to be done, or else the pictures of private persons are lost in two or three generations.—*John Locke to Collins.*

Our painters take no care to transmit to posterity the names of the persons whom they represent ; through which negligence so many excellent pieces come after a while to be dispersed amongst brokers and upholsterers, who expose them to the streets in every dirty and infamous corner. 'Tis amongst their dusky lumber we frequently meet with Queen Elizabeth, Mary Queen of Scots, and others * * * . Upon this account it is, men curious of books and antiquities have ever had medals in such estimation, and rendered them a most necessary furniture to their libraries ; because by them we are not only informed whose real image and superscription they bear, but have discovered to us, in their reverses, what heroical exploits they performed.—*John Evelyn to Samuel Pepys, August 12th 1689.*

We never read of the actions of any distinguished individual without feeling a desire to see a resemblance of his person. We often imagine that we can trace the character of the man in the expression of his countenance ; and we retain a more correct

recollection of his actions by keeping in our minds a lively impression of his general appearance. The principles we have kept in view, in making our selection, have been, first, the celebrity of the individual who is represented; and secondly, the excellence of the painting itself. We have thus, in some instances, admitted the portrait of an eminent person, where there is little merit in the performance; and in others, we have admitted a well-painted portrait, where there was comparatively little celebrity belonging to the individual it represents.—*Governors of the British Institution in preface to the Catalogue of their first exhibition of Historical Portraits, held in Pall Mall, 1820.*

In all my poor historical investigations it has been, and always is, one of the most primary wants to procure a bodily likeness of the personage inquired after,—a good portrait if such exists; failing that, even an indifferent if sincere one.

In short, any representation made by a faithful human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me, and much better than none at all.

It has always struck me that historical portrait galleries far transcend in worth all other kinds of national collections of pictures whatever; that, in fact, they ought to exist in every country as among the most popular and cherished national possessions. Lord Chancellor Clarendon made a brave attempt in that kind for England, but his house and gallery fell asunder in a sad way.—*Thomas Carlyle, quoted by Earl Stanhope.*

I cannot help wishing that a gallery could be formed exclusively for authentic likenesses of celebrated individuals, not necessarily with reference to the merit of the works of art. I believe that an extensive gallery of portraits, with catalogues containing good and short biographical notices, would be useful in many ways, and especially as a not unimportant element of education.—*Sir Charles L. Eastlake, P.R.A., to Earl Stanhope, January 1856.*

“Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.”

—*Longfellow.*

CONTENTS.

	Page.
RULES ADOPTED BY THE TRUSTEES	2
LIST OF TRUSTEES, 1888	3
HISTORICAL INTRODUCTION	5
PASSAGES FROM PARLIAMENTARY DEBATES	10
CONSECUTIVE LIST OF TRUSTEES FROM THE FOUNDATION TO THE PRESENT TIME	11
DONORS	13
EXPLANATION OF TERMS	15
GENERAL ARRANGEMENTS	16
 CATALOGUE	 17
 COLLECTIVE PORTRAITS	 493
ALPHABETICAL LIST OF PORTRAITS IN PICTURE OF THE HOUSE OF COMMONS	503
LIST OF PICTURES IN THE ORDER OF THEIR ACCESSION NUM- BERED CONSECUTIVELY FOR REGISTRATION	528
CHRONOLOGICAL LIST ACCORDING TO DATES OF DECEASE	546
ALPHABETICAL LIST OF ARTISTS AND BIOGRAPHIES	552
ALPHABETICAL LIST OF AUTOGRAPHS WITH DONORS	585
ALPHABETICAL INDEX OF ALL THE PORTRAITS EXHIBITED IN THE GALLERY	594

R U L E S

WHICH THE TRUSTEES HAVE ADOPTED FOR THEIR GUIDANCE.

1. The rule which the Trustees desire to lay down to themselves in either making purchases or receiving presents, is to look to the celebrity of the person represented rather than to the merit of the artist. They will attempt to estimate that celebrity without any bias to any political or religious party. Nor will they consider great faults and errors, even though admitted on all sides, as any sufficient ground for excluding any portrait which may be valuable as illustrating the civil, ecclesiastical, or literary history of the country.

2. No portrait of any person still living, except only of the reigning sovereign, and of his or her consort, shall be admitted. But this rule is not to be considered as applying to portraits of persons, some living and some deceased, in a group or series comprised in the same picture, and combined for one common object.

3. No portrait of any person deceased less than ten years shall be admitted, if so many as three of the Trustees shall personally, if present at the meeting, or within one fortnight by letter, state their dissent.

4. No portrait shall be admitted by donation, unless three-fourths, at least, of the Trustees present at a meeting shall approve it.

5. No modern copy of an original portrait shall be admitted.

TRUSTEES
OF THE
NATIONAL PORTRAIT GALLERY,
1888.

THE VISCOUNT HARDINGE (CHAIRMAN).

**THE LORD PRESIDENT OF THE COUNCIL (FOR THE TIME
BEING).**

THE MARQUESS OF BATH.

THE EARL OF DERBY, K.G.

THE EARL OF PEMBROKE.

THE LORD RONALD GOWER.

THE LORD EDMOND FITZMAURICE.

THE LORD DE L'ISLE AND DUDLEY.

THE LORD LAMINGTON.

THE RIGHT HON. THE SPEAKER.

THE RIGHT HON. EDWARD STANHOPE, M.P.

THE RIGHT HON. WM. EWART GLADSTONE, M.P.

SIR COUTTS LINDSAY, BART.

SIR RICHARD WALLACE, BART., K.C.B.,

**THE PRESIDENT OF THE ROYAL ACADEMY OF ARTS (FOR
THE TIME BEING).**

SIR JOHN EVERETT MILLAIS, BART., R.A.

DIRECTOR, KEEPER, AND SECRETARY :

GEORGE SCHARF, Esq., C.B., F.S.A.



NATIONAL PORTRAIT GALLERY.

THE National Portrait Gallery was founded in 1856, in pursuance of a motion made by Earl Stanhope, P.S.A., in the House of Lords on the 4th of March 1856.

His Lordship had previously addressed a letter, of which the following is a draft, to H.R.H. the Prince Consort, announcing his intention to invite public attention to the importance of forming a British Historical Portrait Gallery.

"SIR, Grosvenor Place, February 27, 1856.

"I PRESUME to send herewith to your Royal Highness the copy of a motion of which I gave notice last night in the House of Lords.

"It would be most especially gratifying to me if your Royal Highness should be inclined to feel any interest in the idea.

"It seems to me that if a space were at once obtained, a yearly grant of 500l. in the estimates would suffice for purchases, and that the selection might be most properly confided to the present Fine Arts Commission, or any new commission over which your Royal Highness might be prevailed on to preside.

"I am, &c."

To this letter His Royal Highness was pleased to return the following answer, dated Buckingham Palace, the same day.

"MY DEAR LORD STANHOPE,

"I HAVE to thank you for your letter, and can only say that your scheme has my entire concurrence, and that I shall be ready to give it any assistance that may be thought advisable.

"Ever yours truly,

"B. P. 3, 1856.

(Signed) ALBERT."

These letters, which were presented to the Gallery by Arthur, the present Earl Stanhope, in February 1879, have since been framed and, with Her Majesty's sanction, exhibited to the public in connexion with the portrait of the Prince Consort at the upper end of the principal room.

The motion brought forward in the House of Lords received the cordial support of the Marquess of Lansdowne,

the Earl of Ellenborough, the Earl of Carnarvon, and many other peers, and a resolution was passed in the following terms :—

That an humble Address be presented to Her Majesty, praying that Her Majesty will be graciously pleased to take into Her Royal Consideration the expediency of forming a Gallery of the Portraits of the most eminent Persons in British history.

The Address having been duly presented, the proposal received the full sanction of the Crown, and was carried into effect by the House of Commons, when the Government proposed a grant of 2,000*l.* for the ensuing year, which was voted by Parliament 6th June 1856. On 2nd December of the same year a Board of Trustees was appointed by Treasury Minute, and constituted as follows :—

TRUSTEES.

The Lord President of the Council for the time being.

The Marquess of Lansdowne.

The Earl Stanhope.

The Earl of Ellesmere.

The Lord Elcho.

The Right Honourable Sidney Herbert.

The Right Honourable B. Disraeli.

The Lord Robert Cecil.

The Right Honourable T. B. Macaulay.

Sir Francis Palgrave.

Sir Charles Eastlake, President of the Royal Academy.

William Smith, Esq.

W. H. Carpenter, Esq.

At the first meeting of the Trustees, held on the 9th February 1857, and on the motion of Earl Granville, at that time Lord President, Earl Stanhope was appointed Chairman. The decease of the Earl of Ellesmere, who had at a very early period disinterestedly resolved to secure the prosperity of the Gallery by presenting the famous Chandos portrait of Shakspeare which he had recently purchased from Stowe, left a vacancy at the Board which was filled by the appointment of Thomas Carlyle, Esq., 28th February 1857.

The first purchase made by the Trustees was a portrait of Sir Walter Raleigh, March 1857; the earliest donation having been the celebrated Chandos Shakspeare.

Temporary apartments for the reception of the pictures and transaction of business were provided at 29, Great George Street, Westminster. As soon as the number of pictures amounted to 56, it was determined to afford the public an opportunity of seeing what progress had been made, and the rooms were opened to holders of tickets, easily procurable, on Wednesday and Saturday in each week. The first day of opening was 15th January 1859. During the Easter holidays in the following year, the restriction of procuring tickets was suspended, and, from June 1865, the public entered without limitation during three days in the week.

The steady increase of the collection, including marble busts and bronzes, soon filled the walls, and led to the adoption of screens and various expedients to improve the display of the contents, till, eventually, pictures were of necessity hung on the staircase down to the entrance door.

The first sculptured portrait introduced into the collection was a profile medallion of Kirke White, presented February 1860 by Dr. F. Boott. The first marble bust was that of Thomas Moore, purchased February 25th, 1861, and followed by one of the Right Hon. William Pitt, presented March 1861 by Earl Granville, K.G.

Several busts, composed of plaster of Paris, subsequently offered to the Gallery, were declined on account of the very perishable nature of the material. This difficulty was at length obviated in March 1868, when an original plaster model had been offered, of a bust of Dean Buckland, by the suggestion that the plaster might be replaced by metal through Messrs. Elkington's electrotyping process. The sculptor and donor, Mr. Henry Weekes, R.A., having consented, the experiment was made with complete success, and the bust now appears in the Gallery in sound metal of the most durable quality.

From this time, whenever favourable opportunities presented themselves for moulding and casting monumental effigies of eminent persons, situated in secluded places or in an inaccessible position, the Trustees have taken measures to obtain casts from them, and have applied this process to secure their permanence.

At the close of the year 1869, when the number of portraits amounted to 288, the Collection, pending the construction of a building expressly adapted for the purpose, was removed by the First Commissioner of H.M. Works, under authority of the Treasury, to the eastern portion of the Long Building at South Kensington, which during the Great Exhibition of 1862 had formed the southern boundary of the Horticultural Gardens. In this provisional building the Gallery remained till the Autumn of 1885.

The decease of Earl Stanhope, 24th December 1875, was felt very severely. He had at all times liberally devoted much thought and care to secure the prosperity of the Gallery, and had lived to see it firmly established as a popular institution. He was a generous donor, and, by his example, stimulated the liberality of others. At the following meeting of the Board, on the motion of the Deputy-Chairman, Mr. William Smith (whose death the Trustees had subsequently occasion to lament), Viscount Hardinge was unanimously elected Chairman.

Early in the year 1878 the attention of the House of Commons was directed by the Right Hon. A. J. B. Beresford Hope to the insufficiency of accommodation for the collection, then numbering 490 portraits, and to the insecurity of the building in which it was placed. More extended space was consequently assigned by Government to the Gallery, and the Trustees obtained a spacious and lofty room towards the centre of the building, and a long gallery on the ground floor beneath that already in their possession, together with a vestibule and ante-rooms, securing a direct entrance from the east, and entirely distinct from the Museum collections. A valuable series of portraits of judges and eminent legal dignitaries had been presented by the Society of Serjeants-at-Law to the National Portrait Gallery in 1877, and in 1879 the collection was further enriched by the numerous and highly important historical portraits which had, for many years, been located in the upper galleries of the British Museum.

By consent of the Trustees of the British Museum a selection was made of such portraits as were consistent with the rules already established for the formation of this

Gallery, and the transfer was in due course of time completed.

After being closed during several months for the necessary alterations and re-arrangement of the pictures, the Gallery was re-opened to the public on Whitsun-Monday, June 2nd, 1879.

An additional room was by favour of the Lords Commissioners of Her Majesty's Treasury opened in the course of the following year on the ground floor at the extreme west, and beneath the spacious room, then containing the British Museum and Serjeants' Inn pictures.

In the course of 1882 further improvements were made by inserting skylights into the roof of the Long Gallery, and stopping up all the side windows. The pictures were entirely re-arranged by the Director, and the accessions from Serjeants' Inn, Barnard's Inn, and the British Museum were blended with the rest in chronological order. Inscribed tablets, specifying the donors, are attached to the frames.

A most valuable historical picture of great dimensions, containing 96 portraits, was in the spring of 1885, through the munificent donation of H.I.M. the Emperor of Austria and King of Hungary, added to the collection. It represents our House of Commons during the Session of 1793. This picture was at once placed in a central position in the "High" room.

After an outbreak of fire at the South Kensington International Exhibition, in close proximity to the galleries occupied by the National Portraits, June 12th, 1885, the Government determined upon the removal of the collection to a place of greater security, and the first Commissioner of H.M. Office of Works stated in the House of Commons, July 20th, that arrangements were being made for the transfer of the collection on loan to the Bethnal Green Museum for a limited period.

The Gallery at South Kensington was closed to the public on the 1st of September, and the entire* Collection was shown to the public newly arranged in the Bethnal Green Museum on the 22nd of October 1885.

* With the exception of the Interior of Somerset House with the Conference of 1604, and the House of Commons in 1793.

All the portraits that have been acquired either by donation or purchase since the autumn of 1885, have, with one exception, No. 758 of the Registration List, been deposited in the temporary official apartments at Westminster in the hope that they may shortly be exhibited to the public in a central locality,

The following passages from the Parliamentary Debate upon the formation of a Gallery of British Historical Portraits, which took place in the House of Lords, Tuesday, March 4th, 1856, have been selected for permanent record :—

“EARL STANHOPE attached the greatest importance to the authoritative power of refusal, and believed the whole success of the undertaking would depend upon the proper exercise of that power : for if they admitted into a national collection portraits of those who possessed no adequate claim to such honour, the inevitable consequence would be that the Gallery would be deprived of all the distinction which he wished to see attached to it.

* * * * *

“ There ought not to be in this collection a single portrait as to which a man of good education passing round and seeing the name in the catalogue, would be under the necessity of asking, ‘ Who is he ? ’ Such a question ought to be decisive against the admission of the portrait.

“ The success of the whole scheme depended on confining the Gallery to men of real distinction, of real fame.

“ THE EARL OF ELLENBOROUGH observed that if the management studiously and carefully endeavour to secure the exclusion of all unworthy persons, and of all who from accident or the exaggerated opinion of contemporaries may have gained admission to it, it will be an object of emulation to all, and will be, in fact, a gallery of the portraits of those who in all ages have deserved best of their country.”

CONSECUTIVE LIST OF THE TRUSTEES, From the Foundation of the Gallery to the Present Time.

Date of Appointment.	Trustee.	In the room of	—	Succeeded by
Dec. 2, 1856	The LORD PRESIDENT for the time being.*	—	—	—
" "	MARQUESS OF LANSDOWNE, K.G.	" "	Died Jan. 31, 1863.	—
" "	EARL STANHOPE	" "	Died Dec. 24, 1875	<i>Boelyn P. Shirley, Esq.</i>
" "	EARL OF ELLSMERE	" "	Died Feb. 18, 1887	<i>T. Carlyle, Esq.</i>
" "	LORD ELCHO	" "	Withdrew	<i>Sir Coutts Lindsay.</i>
" "	RT. HON. SIDNEY HERBERT (afterwards Lord Herbert of Lea).	" "	Died Aug. 2, 1861.	—
" "	RT. HON. B. DISRAELI (afterwards Earl of Beaconsfield, K.G.)	" "	Died Apl. 19, 1881	<i>Lord Edmund Fitzmaurice, M.P.</i>
" "	LORD ROBERT OSEIL (afterwards Viscount Cranborne and Marquess of Salisbury, K.G.)	" "	Withdrew	<i>Earl Cowper, K.G.</i>
" "	RT. HON. T. B. (afterwards Lord) MACAULAY.	" "	Died Dec. 28, 1859	<i>RT. Hon. W. E. Gladstone.</i>
" "	SIR FRANCIS PALGRAVE	" "	Died July 6, 1861	<i>Lord Stanley.</i>
" "	SIR CHARLES EASTLAKE, P.R.A.	" "	Died Dec. 24, 1865	<i>Sir F. Grant.</i>
" "	WILLIAM SMITH, Esq.	" "	Died Sept. 6, 1876	<i>A. B. Cochrane, Esq., now Lord Lamington.</i>
Feb. 25, 1857	W. H. CARPENTER, Esq.	<i>Earl of Ellesmere</i>	Died July 12, 1866.	—
	THOMAS CARLYLE, Esq.		Withdrew, July 1868.	<i>Viscount Hardinge.</i>
May 24, 1860	BISHOP OF OXFORD (afterwards Bishop of Winchester).	" "	Died July 19, 1873.	—
" "	RT. HON. SIR G. C. LEWIS, Bart.	" "	Died Apl. 13, 1863	<i>Earl of Dudley.</i>
" "	WM. STIRLING, of Keir (afterwards Sir Wm. Stirling Maxwell, Bart.)	" "	Died Jan. 15, 1878	<i>Lord De L'Isle.</i>
April 2, 1860	RT. HON. W. E. GLADSTONE (Chancellor of the Exchequer).	<i>Lord Macaulay.</i>	—	"
July 3	EARL SOMERS	" "	Died Sept. 1883	<i>Bishop of Chester.</i>
Aug. 14, 1861	LORD STANLEY (now Earl of Derby).	<i>Sir F. Palgrave.</i>	—	—
May 12, 1863	EARL OF DUDLEY	<i>Sir G. C. Lewis</i>	Withdrew	<i>RT. Hon. A. J. Baringford Hope.</i>
Feb. 16, 1866	SIR F. GRANT, P.R.A.	<i>Sir C. Eastlake</i>	Died Oct. 5, 1878	<i>Sir E. Wallace.</i>
" "	THE DEAN OF WESTMINSTER.	" "	Died July 18, 1861	<i>Sir J. B. Mordaunt, Bart., P.A.</i>
Sept. 4	RT. HON. A. J. BARRINGTON HOPE, M.P.	<i>Earl of Dudley</i>	Died Oct. 20, 1867	<i>Earl of Pembroke.</i>
" "	SIR COUTTS LINDSAY, Bart.	<i>Lord Elcho</i>	—	—
July 26, 1866	VISCOUNT HARDINGE	<i>T. Carlyle, Esq.</i>	—	—
Mar. 27, 1869	EARL COWPER, K.G.	<i>Marquess of Salisbury.</i>	Withdrew	<i>Lord E. Gower.</i>

* At that time the Earl Granville, K.G. The office of Lord President of the Council has since been held by the following:—1858, Marquess of Salisbury; 1859, Earl Granville; 1860, Duke of Buckingham and Chandos; 1867, Duke of Marlborough; 1868, Marquess of Ripon; 1873, Lord Aberdeen; 1874, Duke of Richmond and Gordon; 1880, Earl Spencer; 1883, Lord Carlisle, K.P.; 1885, Viscount Cranbrook; 1886, Earl Spencer; 1888, Viscount Cranbrook, G.C.B.I.

Date of Appointment.	Trustee.	In the room of	—	Succeeded by
May 4, 1874	- THE MARQUESS OF BATH	<i>Bishop of Winchester.</i>	—	—
May 10, 1876	- LORD RONALD GOWER - EVELYN P. SHIRLEY, Esq.	<i>Earl Cowper, K.G.</i> <i>Earl Stanhope</i>	Died Sep. 19, 1883	<i>Rt. Hon. Edward Stanhope, M.P.</i>
Oct. "	- A. BAILLIE COCHRANE, Esq., M.P. (now Lord Lamington).	<i>Wm. Smith, Esq.</i>	—	—
Mar. 1, 1878	- LORD DE L'ISLE AND DUDLEY.	<i>Sir W. S. Maxwell.</i>	—	—
Feb. 5, 1879	- Sir RICH. WALLACE, Bart., M.P.	<i>Sir F. Grant.</i>	—	—
July 1, 1880	- PRESIDENT OF THE ROYAL ACADEMY (for the time being*).	—	—	—
May 24, 1881	- LORD EDMOND FITZ- MAURICE, M.P.	<i>Earl of Beaconsfield, K.G.</i>	—	—
Aug. 17, 1881	- JOHN EVERETT MIL- LAIS, Esq., B.A.	<i>The Dean of Westminster.</i>	—	—
Oct. 16, 1882	- RT. HON. EDWARD STANHOPE, M.P.	<i>Boelyn Philip Shirley, Esq.</i>	—	—
Dec. 12, 1883	- BISHOP OF CHESTER -	<i>Earl Somers -</i>	Withdrew	<i>The Speaker.</i>
Dec. 8, 1887	- THE SPEAKER -	<i>Bishop of Chester</i>	—	—
Dec. 8, 1887	- EARL OF PEMBROKE -	<i>Rt. Hon. Beresford Hope.</i>	—	—

* Sir Frederick Leighton, Bart.. Added to the Board by Treasury Minute dated 1st July 1890.

DONORS OF PORTRAITS

TO THE

NATIONAL PORTRAIT GALLERY,

IN THE ORDER OF THEIR DONATIONS.

1888.

HER MOST GRACIOUS MAJESTY THE QUEEN.

THE EARL OF ELLESMERE.
 THE EARL STANHOPE, F.S.A. (4)*
 J. E. ANDERDON, Esq.
 LADY INGLIS.
 MISS BELL, of Coldstream.
 THE VISCOUNT TORRINGTON.
 J. Y. AKERMAN, Esq., F.S.A.
 H.M. THE KING OF THE BELGIANS.
 LIEUT. JAMES STUART, R.N.
 W. M. ROSSETTI, Esq.
 THE RIGHT HON. H. LABOUCHERE, M.P.
 THE BARONESS BURDETT COUTTS.
 THE HON. MRS. JOHN TALBOT.
 THE MARQUESS OF LANSDOWNE, K.G.
 THE VISCOUNT FALMOUTH.
 R. J. MACKINTOSH, Esq.
 JOHN DILLON, Esq.
 J. DELANE, Esq. (2).
 SMITH TRAVERS, Esq.
 SIR JOHN FORBES, M.D.
 JAMES CARRICK MOORE, Esq.
 THE LORD BOSTON.
 LADY BELL.
 THE DUKE OF BUCCLEUCH, K.G.
 LIEUT.-COL. CHARLES BAGOT.
 THE REV. W. C. RAFFLES FLINT.
 SIR THOMAS WINNINGTON, BART. (2).
 LADY CHANTREY.
 THE EARL OF DERBY, K.G. (2).
 THE REV. J. M. TRAHERNE.
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 TRUSTEES AND DIRECTOR OF THE NATIONAL GALLERY. (16 DEPOSITED.)

* These figures indicate the number of donations.

Spandril is the space between the edge of the picture and the angle of the outer frame.

A *tall* or *upright square* is a term applied to a square which measures more from the bottom to the top than along the base. A *long-square* is the reverse, and is generally used for landscapes and friezes.

Tempera or *Distemper* painting, is the use of opaque colours mixed with water and size, or white of egg, to render the work co-adhesive. Early Italian pictures were painted in this manner ; sometimes with the addition of a layer of oil or varnish. See the portrait of Catherine of Arragon, in this collection.

G. S.

During the temporary loan of the National Portraits to the Science and Art Department at the Bethnal Green Museum, all regulations for admission, copying, and photographing follow those already established at the Museum.

The NUMBERS in brackets, appended to the account of each portrait, refer to the order of acquisition, as shown in CONSECUTIVE LIST for REGISTRATION.

* * THE right and THE LEFT always mean those of the SPECTATOR facing the picture. The distinction HIS or HER right or left hand (applied to the person represented) is always used with special care.

The DATES adopted in this edition of the CATALOGUE are derived from the latest authorities, especially the new DICTIONARY OF NATIONAL BIOGRAPHY. This will account for a few differences observable between the dates in following pages and those already written on the tablets attached to the frames in the Gallery.

G. S.

CATALOGUE.

GEORGE HAMILTON GORDON, FOURTH EARL OF ABERDEEN,
K.G., K.T., P.S.A. 1784-1860.

Painted, in 1846, by John Partridge.

A distinguished statesman, diplomatist, scholar, and antiquary.

He appears as "the travelled Thane, Athenian Aberdeen," in Lord Byron's "English Bards and Scotch Reviewers." In early life Lord Aberdeen resided much abroad, and was a member of the "Athenian Society." On the termination of Lord Derby's first Administration in 1852, he formed a Coalition Ministry, with Lord John Russell as Foreign Secretary, the Duke of Newcastle as Secretary for War, and Mr. Gladstone as Chancellor of the Exchequer. During his Administration in March 1854, the Russian war began. But in the following year, on the secession of Lord John Russell, the Cabinet was dissolved and re-constructed under Lord Palmerston, February 1855. Articles of peace were signed in March 1856. Lord Aberdeen carried important measures for reform of the law, government of India, and extension of the principles of free trade.

Description.—An oblong picture, the size of life, to below the knees, seated facing the spectator, wearing a plain black suit and white cravat, resting his right arm on the edge of a red-covered table, and holding across his knees a long coloured view of the Acropolis of Athens. He looks earnestly towards a Greek vase on the table, and the face is seen almost in profile to the left.* A model of the Parthenon in ruins is behind to the left, and the background is very dark. Light is admitted from the right-hand side.

Presented, June 1886, by Henry Willett, Esq., of Brighton.
(750.)**

Dimensions.—4 ft. 9½ ins. by 3 ft. 9½ ins.

For other portraits *see the* pictures of the FINE ARTS COMMISSION, page 514, and PATRONS AND LOVERS OF ART, page 516.

RIGHT HON. JOSEPH ADDISON. 1672-1719.

An old copy from Sir Godfrey Kneller, Bart.

Poet, statesman, and essayist. Son of Lancelot Addison, Dean of Lichfield. Born in Wiltshire; educated at Charterhouse and Oxford. Addressed some early verses to Dryden, and, under the

* Observe note on the opposite page.

** Ditto.

patronage of Lord Somers, travelled in Italy. Commemorated the victory of Blenheim, 1704, in a poem called "The Campaign." In 1709 he was appointed secretary to the Marquess of Wharton in Ireland, and in December of the same year was elected member for Malmesbury, a seat which he held to the end of his life. At this period, in connexion with his friends Steele and Swift, he began his famous writings in "The Tatler," "Spectator," and "Guardian." His admired tragedy of Cato appeared in 1713. On the decease of Queen Anne in 1714, Addison served as secretary to the Lords Justices, pending the arrival of George I., by whom he was appointed one of the principal Secretaries of State. He died at Holland House, having married in 1716 the mother of his pupil, Edward, Earl of Warwick. His body lay in state in the Jerusalem Chamber of Westminster Abbey, where he was buried.

Lord Stanhope, in his History of England, observes, "For graceful style, for polished satire, for delicate delineation of character, Addison has never been surpassed; but on the stage of active politics he was scarce a match for the passionate ardour, the withering irony of Swift."

Description.—Seen to the waist, standing towards the right, wearing a blue coat, with the shirt unbuttoned at the neck. His face is turned in three quarters to the left. The very dark blue eyes are fixed on the spectator; complexion ruddy, cheeks and lips deep red. The hair artificially arranged in flaxen curls. His right hand rests on the green turf of a bank. Trees and sky in the background to the right. Light admitted from the right-hand side.

Similar to a portrait in the Bodleian picture gallery at Oxford, which was presented by Addison's daughter in 1750.

The best portrait of this type, and the undoubted original, was painted by Sir Godfrey Kneller for Jacob Tonson, being one of the series known as the Kitcat Club.

The Tonson picture was engraved in mezzotinto by J. Smith, 1723; by Faber, 1733; and in line by Houbraken in 1748.

Purchased by the Trustees, March 1869. (283.)

Dimensions.—2 ft. 4 ins. by 2 ft. 2 ins.

ANOTHER PORTRAIT.

Painted, in 1719, by Michael Dahl.

Description.—A half-length figure, wearing an orange-red coat and buttons, seated towards the right behind a green covered table, on which is a square silver inkstand, together with an open and partly refolded letter, and a flat paper on which he rests his right hand with a pen as if about to write. His left hand is partly hidden in the breast of his coat. His white neckcloth, tied with long ends, and his ruffles, are quite plain. The close-shaven face is seen in three quarters to the right, and his slaty black eyes are fixed on the spectator. The eyebrows are broad and of a flaxen colour, according with the wig dressed in large flowing curls, one end of

which, with a tie, is brought forward in front of his right shoulder. His lips are of a pale red colour, and chin cloven. The tall back of his chair is of a dark slaty-grey colour. A green and yellow curtain hangs down on the right, and the rest of the background is a plain yellow grey. Inscribed in the upper left-hand corner in letters of no very distant period, "*Addison*," and below in grey characters, "*M. Dahl, pinx. 1719.*" The inscription on the letter lying on the table is almost entirely obliterated, but it seems to have been "*To Joseph Addison, &c.*"

The picture has been engraved the same way in mezzotinto, by John Simon, with the following lines beneath it :—

*"Unrivalled and unmatch'd shall be his Fame,
And his own laurels Shade his envy'd Name.*

M. Dahl pinx 1719. J. Simon fecit cum privilegio regis.

Sold by E. Cooper at the 3 Pidgeons in Bedford Street."

This portrait, although low in tone, is freely and solidly painted. It is especially interesting as the latest representation of the literary statesman. He then resided in Holland House. The picture contrasts with the more youthful portraits by Kneller and Jervas, especially the one painted by the former artist for the Kitcat Club.

Purchased by the Trustees, June 1884. (714.)

Dimensions.—3 ft. 4½ ins. by 2 ft. 7¼ ins.

LOUISE MARIE, COUNTESS OF ALBANY. 1753-1824.

Painted by Pompeo Batoni.

Wife of Prince Charles Edward Stuart, and daughter of Gustavus Adolphus, Prince of Stolberg-Goedern. Born at Mons, and brought up at a convent in Flanders. Married, under the auspices of the French Court, in 1772, to the exiled Prince Charles Edward Stuart, who was 33 years her senior, and known as the Count of Albany. They settled at Florence, but their married life was unhappy, and the countess took refuge with Cardinal York at Rome, where she became acquainted with the distinguished poet Count Alfieri. After the death of Prince Charles Edward in 1788, the countess returned with Alfieri to Florence. The latter died in 1803, and she is said to have married a celebrated miniature painter, François Xavier Fabre. The countess died at Florence, and was buried in Santa Croce.

Alfieri described the object of his affection at Rome in 1780, in the following terms: "*Ses yeux noirs remplis de feu et d'une douce expression, joints à une peau très-blanche et à des cheveux blonds, donnait à sa beauté un éclat dont il était difficile de se défendre.*"

Description.—On a small scale. Seen to the waist, within a gilt oval spandril, wearing a pale blue dress, with a white muslin covering to the bosom, but leaving the neck bare. Face seen nearly in full; dark grey eyes looking at the spectator. Pink lips and cheeks. Hair grey and dressed high, with curls falling on shoulders.

Brought from Portugal, and purchased by the Trustees, July 1873, from Mr. B. Butterworth. (377.)

Dimensions.— $9\frac{1}{2}$ ins. by $7\frac{1}{2}$ ins.

GEORGE MONCK, DUKE OF ALBEMARLE, K.G.
1608–1670.

Painted by Sir Peter Lely.

General. Born at Potheridge in Devonshire. The son of Sir Thomas Monck.* At the age of 17 he served under his relative, Sir Richard Grenville, in an expedition against Spain. He followed the King to Scotland in 1639, and became a lieutenant-colonel in his service. Having distinguished himself in suppressing the rebellion in Ireland he was appointed Governor of Dublin. Upon the failure of the Royalist cause, Monck accompanied Cromwell to Scotland, and took part in the battle of Dunbar. His talents for naval as well as military warfare were shown in his engagements with the Dutch, when, together with Admirals Blake and Dean, he overcame Van Tromp. The fame of General Monck, however, is chiefly founded on the part he played when at the head of the Scotch army. On the decline of the Protectorate, he became for a time the arbiter of the kingdom's destiny. His services towards the restoration of monarchy were rewarded with a dukedom and the Order of the Garter. In 1666 he again defeated the Dutch under their gallant Admiral de Ruyter; and at the period of the Plague in London, when the Court withdrew from the city, he had the honour to find the supreme direction of affairs entrusted to his hands. At his decease in 1670, he was interred with public honours in Westminster Abbey, the King himself being present at the funeral.

Description.—Half-length figure, standing to the left, resting his right hand on an anchor and grasping a bâton of command. The other hand touches the hilt of his sword. The face is seen in three quarters turned to the left. Dressed in a buff coat, striped down the sleeves with gold, blue ribbon of the Garter, and a crimson sash round the waist. Light admitted from the right-hand side.

Formerly in the possession of the Earl of Seaforth.

Purchased by the Trustees, May 1876. (423.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

* The name always appears thus spelt in his autograph letters.

ANOTHER PORTRAIT.

Painter unknown.

Description.—Seen to the waist, within an oval border, wearing steel armour and a square cut collar, fitting close to the chin. Face seen in three quarters to the right, the dark grey eyes turned in the same direction. The blue ribbon of the Garter crosses his breast-plate, passing under the right arm. Lips pale red. Hair dark yellow-brown.

This head is very similar in countenance to a fine unfinished miniature, by Cooper, in the Royal collection at Windsor Castle. It also corresponds with that in a full-length picture, wearing robes of the Garter, in the Guild-Hall at Exeter, engraved by B. Holl in Lodge's Portraits, vol. 8, pl. 142.

Purchased by the Trustees, February 1863. (154.)

Dimensions.—2 ft. 5 ins. by 2 ft.

H.R.H. ALBERT, PRINCE CONSORT OF ENGLAND, K.G. 1819–1861.

Painted by Franz X. Winterhalter.

Second son of Ernest, Duke of Saxe-Coburg-Saalfeld, and of Louise, daughter of Augustus, Duke of Saxe-Gotha-Altenburg.

Born at Rosenau, near Coburg, 26th August 1819. Married at St. James's Palace, London, 10th February 1840, to his cousin Victoria, Queen of England. Elected Chancellor of the University of Cambridge in 1847. As patron and promoter of all social improvements, and of science and art, his name will ever be cherished among the benefactors to this country. From his liberal and comprehensive intellect arose the Great International Exhibition of 1851. In 1857 he was invested with the title of Prince Consort. He was elected President of the British Association in 1859. This good Prince died, after a short illness, at Windsor Castle, 14th December 1861, most deeply and universally lamented.

Description.—Full length erect figure, wearing a dark uniform as Colonel-in-Chief of the Rifle Brigade, standing towards the left, upon matting. The face is turned in three quarters to the left. The colour of the eyes, which look full at the spectator, is light clear blue, and the hair dark brown. He rests his left hand on a sword. His cap lies on a chair to the left, and an open garden and balustrade are seen through an arch beyond. The crimson mantle and collar of the Order of the Bath and the Field Marshal's bâton are spread out on the opposite side. Books lying upon a handsome French table occupy the extreme right. Light is admitted from the right-hand side.

Signed, upon the matting in left-hand corner, *Fr. Winterhalter, 1867.*

PRESENTED APRIL 1867, BY QUEEN VICTORIA. (237.)

Painted, by command, expressly for this Gallery, being a replica of the last portrait painted from life.

Engraved in mezzotinto by Samuel Bellin, and published 1862. The original picture is at Buckingham Palace, on the Ministers' staircase.

For another portrait *see* the FINE ARTS COMMISSION, page 514.

Dimensions.—7 ft. 9½ ins. by 5 ft. 1 in.

JOHN ALLEN, M.D. 1771–1843.

Painted by Sir Edwin Landseer, R.A.

Contributor to reviews, and author of "An Inquiry into the Rise and Growth of the Royal Prerogative in England," published in 1830. Born near Edinburgh, and apprenticed there to a surgeon. He attained high distinction as a comparative anatomist. In 1802, at the recommendation of Lord Lauderdale, he joined Lord Holland as medical friend and companion during a tour in France and Spain. From this period he became a fixed inmate of Holland House, varied only by an occasional residence at Dulwich College, of which he was Warden from 1811 to 1820, and Master from that year until his death. He died in South Street, London.

Description.—Square picture. Figure on a small scale, seen to below the knees, seated in a red armchair, at a table, towards the left, holding a book. Silvery hair, and smooth face, turned in three quarters to the left, wearing spectacles. He wears a blue coat with gilt buttons, and a white waistcoat. A red handkerchief lies across his knee. In the background on the left is a bronze bust of Oliver Cromwell, which corresponds exactly with that described on page 131 of this catalogue.

This picture was painted for Elizabeth Vassall, Lady Holland.

It was exhibited in 1874, by permission of the Lords Commissioners of Her Majesty's Treasury, in the collection of Sir Edwin Landseer's works formed, after his decease, at Burlington House.

Presented November 1873, by the widow of General C. R. Fox. (384.)

Dimensions.—Panel, 1 ft. 11½ ins. by 1 ft. 5½ ins.

REV. RICHARD ALLESTREE, D.D. 1619–1681.

*Drawn and engraved from the life by
David Loggan.*

Royalist soldier and divine. He was educated at Coventry and Christ Church, Oxford, and during the Civil War took an active part in the service of the king; he was seen carrying a musket in one hand and his book in the other. At the Restoration Allestree was appointed Canon of Christ Church and Regius Professor of Divinity, and in 1665 became Provost of Eton College, which post he held until his death.

Description.—Seen within an oval, in black gown and small plain band, with a skull-cap. The face is turned in three quarters to the right; a shield of arms is below the oval, and fluttering band above. A line engraving, inscribed "D. Loggan, ad vivum sculp."

Purchased by the Trustees, March 1881. (629.)

Dimensions.—1 ft. 1 in. by 10½ ins.

JEFFREY, FIRST LORD AMHERST, K.B. 1717-1797.

Painted by Thomas Gainsborough, R.A.

The Conqueror of Canada. Son of Jeffrey Amherst, Esq., of Riverhead. He received an ensign's commission in 1731, and acted as aide-de-camp to Lord Ligonier in the battles of Dettingen and Fontenoy. His appointment to command the troops destined for the siege of Louisburg, in the Gulf of St. Lawrence, was the commencement of a brilliant series of exploits in America; Louisburg, together with the whole island of Cape Breton, surrendered to him. In 1760 Montreal fell into his hands, and Canada being entirely reduced, he returned home to receive the thanks of the House of Commons, and was created a Knight of the Bath. He soon after received the appointment of Governor-General of British North America, and subsequently became commander-in-chief of all the forces in England. He was raised to the peerage in 1776, and in 1796 attained the rank of Field Marshal. He died at Montreal, his seat in Kent.

Description.—Seen to the waist, within an oval. The figure, wearing a scarlet uniform and star of the Bath, is turned to the left. His hair is square cut, and formally trimmed, with curls at the sides. The pale red ribbon descends from his right shoulder. A black hat appears beneath his left arm. The face is seen in three quarters turned to the left. Small dark grey eyes, looking at spectator.

This picture was at the Manchester Art Treasures Exhibition, 1857, where it was No. 297 of the portrait gallery.

Purchased by the Trustees, July 1862. (150.)

Dimensions.—2 ft. 3½ ins. by 1 ft. 10 ins.

SIR EDMUND ANDERSON. 1530-1605.

A copy in watercolours on paper. Artist unknown.

Judge. Born in Lincolnshire, and educated at Lincoln College, Oxford. He became serjeant-at-law in 1577, and in 1581, when acting as assistant judge, presided at the trials of Robert Brown, founder of the sect of Brownists, and of Campion and other priests, who were charged with conspiring against the life of the Queen. For the energy he displayed in vindicating the authority of the Crown in these cases he was promoted in the following year to the Chief Justiceship of the Common Pleas, and in that capacity took part in the arraignment of Mary Queen of Scots and in all the great trials of the period, including those of the Earl of Essex and Sir Walter Raleigh. Sir Francis Bacon spoke of him

as "the last great judge." His law reports, published in 1664, were long regarded as an authority by lawyers.

Description.—Face seen in three quarters turned to the right. Wearing large red cape; the collar of S.S. with portcullises and rose. A close-fitting ruff, black cap, and a grey-brown close-trimmed beard.

Presented, May 1877, by the Honourable Society of Judges and Serjeants at Law. (456.)

Dimensions.—9 ins. by 7½ ins.

HENRY WILLIAM PAGET, FIRST MARQUESS OF ANGLESEY, K.G. 1768-1854.

Drawn by Henry Edridge, A.R.A.

Field Marshal. Eldest son of the first Earl of Uxbridge. He joined the army of the Duke of York in Flanders 1794, and in the course of his career contributed largely by his valour to the victories of Corunna and Waterloo. After the latter, in 1815, he was created Marquess of Anglesey. Appointed Lord Lieutenant of Ireland in 1828.

Description.—Full-length figure, on a small scale, in Hussar dress and tall cap; standing to the left. Cavalry in the distance. Face seen in three quarters to the left. Eyes looking in the same direction.

Drawn on paper in lead pencil, tinted with sepia and various watercolours. Signed *H. Edridge*, 1808.

Purchased by the Trustees, July 1870. (313.)

Dimensions.—1 ft. 8½ ins. by 1 ft. 3½ ins.

ANNE OF BOHEMIA, FIRST QUEEN OF RICHARD II. 1366-1394.

Wrought, in 1395, by Nicholas Broker and Godfrey Prest, coppersmiths, of London.

Daughter of Charles IV., Emperor of Germany, and sister of the Emperor Wenceslaus. Married in 1382 to King Richard, and crowned at Westminster. She was a princess of great virtue and piety. She had the Gospels in English, and favoured Wickliff's doctrines. She was commended by Archbishop Arundel in her funeral sermon for her diligent study of the Scriptures, and reading godly books. She died without issue at Shene, in Surrey, and was buried in Westminster Abbey.

Description.—Long flowing hair, reaching behind to the waist. No ornament to the head, and no necklace or jewellery of any kind, excepting one of two brooches that had formerly fastened her mantle upon the breast. Her dress fits close to the body, and is square cut at the neck. The ears are partially seen. The eyeballs are not marked.

Electrotyped from the metal-gilt effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1871. (331.)

**ANNE BOLEYN, SECOND QUEEN OF HENRY VIII. AND
MOTHER OF QUEEN ELIZABETH. 1507-1536.**

Painter unknown.

Born at Blickling in Norfolk. She was sent at an early age by her father, Sir Thomas Boleyn, to France, where she attended upon the Queen and associated with other great ladies of that court. In 1527 she returned to England and became maid of honour to Queen Catherine, when she speedily attracted King Henry's favour. In January 1533 she was privately married to him, and on the Whitsunday following, publicly crowned by Archbishop Cranmer in Westminster Abbey. Queen Anne Boleyn was favourable to the progress of the Reformation. She suddenly fell from her high station, was committed to prison, brought to trial, pronounced guilty of infidelity to her husband, and on the 19th of May beheaded within the precincts of the Tower of London.

Description.—A bust portrait. The face is seen in three quarters, turned to the left. Her brown eyes look towards the spectator. Her rich chestnut-brown hair is parted in the middle and pressed close to the temples, concealing the ears. She wears a black French hood fitting close to the curve of the head and bordered with pearls. A plain black veil hangs from it behind. Her black dress is cut square in front, leaving the neck bare but decorated with chains of gold and pearls, and a smaller necklace of pearls with the letter B and three large pearls hanging from it. She is represented before the period of her marriage.

The letter B, wrought in gold attached to her necklace, is regarded as having reference to her maiden name. Such indications in jewellery were not uncommon at this period, as may be seen in the highly-finished portraits of Lady Abergavenny and Lady Audley, and also in the picture of Henry VIII. and his family at Hampton Court Palace, where the Princess Elizabeth wears a letter A in reference to her mother's name when Queen. This is similar to a picture in the Royal Collection at Windsor Castle, inscribed "ANNA BOLINA VXOR HENRICI OCTAVI." It is painted on panel, the size of life. In this example the letter B and several of the ornaments and the head-dress are gilt. A copy from this picture was executed in miniature by John Hoskins, which is thus described in the catalogue of the pictures belonging to King Charles I. in 1639. : "*Item, Done upon the wrong light. The fifth, being King Henry VIII.'s second married Queen Anne of Bullen, in a black dressing, adorned with pearls, which was copied by Hoskins after an oil coloured piece.*"

This miniature is still in the Royal Collection in the Library at Windsor.

Purchased by the Trustees, November 1882. (668.)

Painted on thin panel.

Dimensions.—1 ft. 9 ins. by 1 ft. 4½ ins.

ANNE OF DENMARK, QUEEN OF JAMES I. OF ENGLAND AND VI. OF SCOTLAND. 1574-1619.

Painted by Paul van Somer.

Daughter of Frederick II., King of Denmark and Norway. Born at Scanderburg. Married to King James at Upslo, in Norway, November 1589. Died at Hampton Court.

Description.—Bust, wearing a low-cut dress, and a stiff flat collar rising on each side of the neck. Face seen in three quarters to the right. Eyes very dark, with flaxen hair. An oval miniature case, or "picture box," is seen fastened to her breast. Plain dark brown background.

The black jewelled device, formed of C. 4, on one side of her collar, is supposed to have reference to her brother Christian IV., King of Denmark; and the letter S., with a crown over it, on the other side, to her mother Sophia of Mecklenburgh. The cross-bow jewel in her hair was probably intended to denote her taste for sylvan sport. Ben Jonson applied the epithet "Queen and huntress" to her in one of his masques.

Purchased by the Trustees, May 1861. (127.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¾ ins.

PRINCESS ANNE, INFANT DAUGHTER OF KING CHARLES I. 1636-1640.

See CHILDREN OF CHARLES I., page 98.

QUEEN ANNE, WHEN PRINCESS. 1665-1714.

With her son William, Duke of Gloucester, who died July 30th 1700, aged 11 years.

Painted by Michael Dahl about 1695.

Born at St. James's Palace. The last reigning Sovereign of the Stuart dynasty. Second daughter of James, Duke of York, and Anne Hyde, daughter of the Earl of Clarendon. Married at St. James's to George, Prince of Denmark, 1683. Succeeded to the

throne 1702. She survived her husband nearly six years, and died at Kensington.

Description.—A seated figure, seen to the knees, holding the child's left hand in her right, and resting the other hand on his shoulder. Dressed in dark yellow-brown with a blue mantle. In background a temple and statue to the right, and a dark yellow curtain to the left. Her face is seen in three quarters to the left. The hair is dark brown, with a single tress falling over her left shoulder. Eyes very dark in colour, fixed on the spectator. Her son's looks are turned in the same direction.

The duplicate of a picture at Althorp, in the possession of Earl Spencer.

Purchased by the Trustees, May 1871. (325.)

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. $3\frac{1}{2}$ ins.

(a.) **ANOTHER PORTRAIT, WHEN QUEEN.**

Painted by John Closterman.

Description.—In coronation robes, wearing a crown and carrying the orb and sceptre. A standing figure, seen to below the knees, in a yellow brocaded dress, trimmed with ermine, wearing the collar and jewel of the Garter. No necklace. A crimson curtain behind to the left. A column and blue sky to the right. Hair pale brown, falling low down on each side. Eyes very dark, looking at the spectator. Eyebrows pale brown.

Similar to a picture engraved in mezzotinto by J. Faber, junr., and at that time in the Guildhall, London.

Formerly in the possession of Mr. Mackinlay.

Purchased by the Trustees, June 1866. (215.)

Dimensions.—4 ft. 1 in. by 3 ft. 4 ins.

(b.) **ANOTHER PORTRAIT; PRESIDING AT A COURT CEREMONIAL, THE PRECISE CIRCUMSTANCES OF WHICH ARE NOT AT PRESENT KNOWN.**

Painted by Peter Angelis.

Description.—The figures are on a small scale. The picture is of an oblong square form, and contains 13 full-length figures, with others beyond, making altogether 34 portraits. The assembly takes place in the state apartments of one of the royal palaces, most probably Kensington, with square heavy window frame and sconces for candles belonging to the end of the 17th century. The ample folds of the rich green curtains of the square canopy of the throne fill the right-hand corner of the picture. The Queen, seated on a blue-backed chair, wearing her crown, and the collar of the Garter and a crimson dress, lays her right hand upon the joined hands of two noblemen wearing the robes of the Garter who kneel before her upon the lowest step of the throne. One of these noblemen is attended by a page boy in grey silk, and the other has two black boys supporting his long blue mantle. Among the Knights of the Garter in attendance, and they all wear their full robes and collars, one figure is prominent holding a long slender wand. This is probably Charles Talbot, Duke of Shrewsbury, who was Lord Chamberlain of the Household, Lord Lieutenant of Ireland, and for a brief period Lord High Treasurer. Two yeomen of the Guard, in the well-known costume, but without ruffs or rosettes to their shoes, holding halberds, stand prominently forth on the extreme left. Through a wide door, in the distant apartments, may be seen a crowd of courtiers, waiting for admission, and through the large square panes of the window in a garden are seen clustered various persons in dark and formal attire, peering anxiously through the glass as if to obtain a sight of the ceremonial. There is no table, or any kind of seat, beyond the throne itself, introduced into

the picture, and the only hats visible are the plumed ones belonging to the kneeling peers held by their attendants, and those worn by the yeomen of the guard. The period of the incident is limited to the last two years of the Queen's reign, as the painter did not arrive in England till 1712. On the yeoman's breast the rose and thistle under a crown between the letters A. R. are embroidered. The picture is signed in the left-hand lower corner, but the date has been obscured.

Purchased by the Trustees, March 1881. (624.)

Dimensions.—2 ft. 5½ ins. by 1 ft. 11¼ ins.

GEORGE, LORD ANSON. 1697–1762.

After Sir Joshua Reynolds, P.R.A.

The circumnavigator. Born at his father's seat, Shugborough, in Staffordshire. Entered the sea service at an early age. Established himself in S. Carolina, where he bought land and founded a town which was called after his name. Appointed in 1740 to command an expedition against the Spanish trade in the Pacific. Returned from his celebrated voyage round the world and landed at Spithead, June 15, 1744. Elected M.P. for Heydon. When in command of the Channel Fleet he captured off Cape Finisterre six French men-of-war and four East Indiamen. Created Baron Anson of Soberton 1747, and appointed First Lord of the Admiralty 1751. One of his last public services was that of bringing Princess Charlotte of Mecklenburg from Cuxhaven to England on the occasion of her marriage to George III.

Description.—Half-length figure, in blue and white uniform with gold facings, standing to the right, his right hand planted on his hip, and the left resting on an anchor. His face is turned in three quarters to the right, and his small dark eyes are fixed on the spectator. He wears a square-cut wig, and a plain white cravat round his neck. A three-cornered hat is under his left arm. An expanse of sea extends to the right, with a man-of-war, probably the "Centurion," discharging a gun at sunrise.

A copy from the picture at Wimpole.

The original was painted by Sir Joshua Reynolds, February 1755, and engraved by McArdell in the same year.

A similar picture to this was contributed by Sir George Bowyer, Bart., M.P., to the National Portrait Exhibition, 1867.

Transferred, June 1879, from the British Museum, to which it had been presented by Philip, third Earl of Hardwicke, 1814. Lord Anson had married Lady Elizabeth Yorke, daughter of Lord Chancellor Hardwicke. (518.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANTI-SLAVERY CONVENTION. See **COLLECTIVE PORTRAITS**, page 513.

ARCHIBALD CAMPBELL, NINTH EARL OF ARGYLL. Died 1685.

*Drawn and engraved from the life by
David Loggan.*

Eldest son of Archibald, Marquess of Argyll, and father of the first Duke. In 1681 he was tried on a charge of treason, and sentenced to death, but succeeded in making his escape to Holland, where he joined the Duke of Monmouth in a plan for the invasion of Great Britain. He landed in Scotland with a small force in May 1685, but being disappointed in the hope of obtaining adherents, was taken prisoner and executed, in pursuance of his former sentence, without further trial.

Description.—A line engraving on a small sheet. Seen to the waist within an oval, wearing peer's robes, a laced cravat, and long hair. The face is turned in three-quarters to the right; a shield of arms below with the motto: "*Ne obliviscaris*," and a fluttering band above the oval. Inscribed, "*D. Loggan, ad vivum delin.*"

Purchased by the Trustees, March 1881. (630.)

Dimensions.—1 ft. $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ ins.

JOHN CAMPBELL, SECOND DUKE OF ARGYLL AND DUKE OF GREENWICH, K.G., K.T. 1678–1743.

Painted by William Aikman.

Military commander, statesman, and orator. Succeeded his father in the title 1703; created Baron of Chatham and Earl of Greenwich in 1705 in recognition of his services in support of the Union with Scotland. Served under Marlborough in the Low Countries. After the sieges of Lisle and Ghent he was made K.G. In 1711 he went to Spain as ambassador and commander-in-chief of the forces there, and in 1715, being appointed commander-in-chief in Scotland, he overpowered the Earl of Mar's forces at Dunblane (Sheriffmuir) and drove the Pretender from the kingdom. Created Duke of Greenwich in 1719. He held successively high political offices, but was deprived of them for his opposition to Sir Robert Walpole. On the dismissal of that minister he recovered them, but resigned them after a few weeks.

His character is vividly portrayed in Sir Walter Scott's novel of "*The Heart of Mid-Lothian*." A noble monument by L. F. Roubiliac was erected to his memory in Westminster Abbey.

Description.—Canvas. A half-length figure, the size of life, standing towards the left, wearing a crimson coat with no collar but large cuff and flaps to his side pockets. Between the coat and his rich yellow waistcoat slants the deep blue ribbon of the Garter and the star of the order is on his left breast. He holds his right hand down grasping a brown truncheon, and rests the left, with closed

fingers, on his hip. The close-shaven face is seen in three quarters to the right, with dark grey eyes looking at the spectator. His wig, of a yellow brown colour, has a long end of it tied in a queue brought in front of his right shoulder. A black hat with white feather rests on a stone pedestal to the left. The background is composed of a cloudy sky with high blue mountains and a brown rock on the left. The shadows on the face are rich brown in tone and broadly massed. Inscribed below the truncheon in yellow characters.

"JOHN DUKE OF ARGYLL AND
GREENWICH."

Purchased by the Trustees, 20th February 1885. (737.)

Dimensions.—4 ft. 1 in. by 3 ft. 8 ins.

SIR RICHARD ARKWRIGHT. 1732–1792.

Painted by Joseph Wright, of Derby, A.R.A.

Famous for his inventions in cotton-spinning. He was born at Preston in Lancashire, and quitting the business of a barber at Bolton-le-Moor about 1750, obtained the aid of John Kay, a watchmaker of Warrington, to prepare the machinery which his ingenuity had devised. In 1768 he set up his first machine at Preston. Messrs. Strutt and Need, of Derby, then extensively engaged in the stocking manufacture, entered into partnership with Arkwright, whilst Messrs. Wright, the bankers of Nottingham, supported them in their money transactions. In 1769 Arkwright obtained the first patent for spinning cotton by means of rollers. In 1771 a spinning mill was erected at Cromford, in Derbyshire, and moved, as an improvement on horse labour, by water power. In 1786 Arkwright received the honour of knighthood, and served the office of high sheriff for the county of Derby. He died at Cromford.

Description.—Seen to the waist, wearing a red coat and yellow striped waistcoat, with a white neckcloth. Face seen in three quarters turned to the left. Plain dark background. Eyes grey, eyebrows pale, and white wig.

This portrait was presented by Sir Richard Arkwright to Dr. Darwin, in addition to a fee of 1,000*l.*, in compensation for his time and trouble in appearing in London to give evidence at the trial in which Sir Richard Arkwright was proved to be the sole inventor of the spinning jenny.

Purchased by the Trustees, December 1861. (136.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

THOMAS ARNOLD, D.D. 1795–1842.

A marble bust sculptured by W. Behnes in 1849.

Head master of Rugby. Born at Cowes. During his school-days, both at Warminster and Winchester, his favourite pursuits

were poetry and history. In 1811, having obtained a scholarship at Corpus Christi College, he removed to Oxford. In 1814 he took a first-class degree, and was elected fellow of Oriel College.

But it is as head master of Rugby School (which he became in 1828) that Dr. Arnold will be especially remembered. Under his direction Rugby became perhaps the most celebrated seat of education of the time. He was wont to treat his pupils with the affection of a friend and the courtesy of a gentleman, as well as with the authority of a master. His views on this subject are fully explained in the "Journal of Education," 1834-5. In the year before his death, he was appointed by Lord Melbourne to the Regius Professorship of Modern History at Oxford. His chief literary works are the "Roman History," and an edition of Thucydides. He died at Rugby, and was buried in the school chapel.

The life of Dr. Arnold was written in 2 vols. 8vo., 1844, by his pupil the Very Rev. A. P. Stanley, D.D., Dean of Westminster.

Description.—Represented with open neck, and drapery descending from behind over each shoulder. Natural hair.

Presented, February 1864, by Dr. James Prince Lee, Bishop of Manchester. (168.)

**THOMAS HOWARD, EARL OF ARUNDEL, SURREY,
AND NORFOLK, K.G. 1592-1646.**

Painter unknown.

Earl Marshal. The collector and liberal patron of art. Son of Philip, Earl of Arundel, who died, a prisoner, in the Tower. Restored in blood in the first year of James I., with the additional dignity of Earl of Surrey. He married Lady Alatheia Talbot, and with his family lived some years in Italy. His character is forcibly described by Lord Clarendon in the first portion of his history. In 1636 the Earl was appointed ambassador to the Emperor of Germany for the restitution of the Palatinate to the King's nephew, and in 1641 presided as Lord High Steward at the trial of the Earl of Strafford. Early in 1642 he attended the Queen and the Princess Mary, newly wedded to the Prince of Orange, to Holland, and never saw England again. He was created Earl of Norfolk in 1644, and died at Padua, in the fifty-fifth year of his age. His remains were brought to England and buried at Arundel, in Sussex. His grandson Philip became the famous Cardinal Howard. The Earl of Arundel was nominated by the King commander-in-chief of the army raised against Scotland in

1638. He was, says Clarendon, especially distinguished as a cultivator of the fine arts, a patron of their professors, and a collector of their finest monuments.

Description.—On a small scale. To the waist, wearing white armour and the jewel of the Garter hanging by a gold chain, and a plain white collar. The head is uncovered, and the face turned in three quarters to the right.

This has been engraved by Hollar; and also by Vertue, the reverse way, in the octavo series of portraits for Clarendon.

Transferred, June 1879, from the British Museum. (519.)

Dimensions.— $5\frac{1}{2}$ ins. by $4\frac{1}{2}$ ins.

JOHN DUNNING, LORD ASHBURTON. 1731–1783.

Painted by Sir Joshua Reynolds. P.R.A.

An eminent lawyer, the son of an attorney at Ashburton in Devonshire. By the advice of Sir Thomas Clarke, at that time Master of the Rolls, he determined to follow the legal profession, and entered the Middle Temple May 1752. His admission to the bar followed four years later. As counsel for Wilkes, his argument on the Bill of Exceptions, June 1765, completely established his reputation as one of the greatest lawyers of his day, a reputation which he ever afterwards maintained. Having attached himself to the party of Lord Shelburne, he entered Parliament under his auspices as member for the borough of Calne. In 1767 he was appointed Solicitor-General, but resigned that office in 1770. In 1782 he was made Chancellor of the Duchy of Lancaster, and raised to the peerage as Baron Ashburton of Ashburton. He had two years previously married Miss Elizabeth Baring of Exeter.

Description.—The figure, seen to the waist, and turned to the left, is attired in a black gown with long white bands, and a grey powdered wig concealing the ears. The close-shaven round face with a double chin is turned in three quarters to the left. The small dark eyes look in the same direction. Background plain dark grey. Light admitted from the right-hand side.

This picture was engraved by Bartolozzi in 1787.

Presented, June 1860, by Thomas Baring, Esq., M.P. (102.)

Dimensions.—2 ft. 5 ins. by 2 ft.

WILLIAM EDEN, FIRST LORD AUCKLAND. 1744–1814.

*Painted in watercolours by H. Edridge, A.R.A.,
in 1809.*

Diplomatist. Third son of Sir Robert Eden, Bart., of West Auckland. Educated at Eton and Christ Church, Oxford. He

entered the Middle Temple in 1765, and was called to the bar in 1768. He became Under Secretary of State in 1772, and sat in the House of Commons as member for Woodstock, till his elevation to the peerage in 1793. Among his distinguished diplomatic services may be enumerated his mission to America in 1778 as one of the Commissioners to treat for the restoration of peace; his mission to France in 1785, and his subsequent embassies to Spain and Holland. The most important work of his diplomacy was his negotiation in 1786 of the celebrated Treaty of Commerce with France. He afterwards took office at home as Postmaster-General under Mr. Pitt's administration, and retained that appointment when Mr. Addington came into power. On Mr. Pitt's return in 1804 he resigned it. Lord Auckland became President of the Board of Trade under Lord Grenville, but in 1807 finally retired into private life.

Description.—Small sized vignette, drawn in water colours upon paper. Seen to the waist, seated in a square-backed chair, wearing a dark coat, buttoned, with white cravat and waistcoat. Face seen in three quarters to the left. Dark eyebrows, and small eyes, looking at spectator.

This portrait was engraved in stipple by C. Picart, 1810. Sold at Christie's, March 27, 1861.

Presented by Earl Stanhope, P.S.A., April 1861. (122.)

Dimensions.— $11\frac{1}{4}$ ins. by $9\frac{1}{4}$ ins.

SARAH AUSTIN. 1793–1867.

Painted by Lady Arthur Russell.

Distinguished for her literary attainments, benevolence, and social influence. She was the youngest child of John Taylor, Esq., of Norwich, where she was born, and married in 1820 John Austin, Esq., Professor of Jurisprudence. Mrs. Austin excelled in translations from the French and German languages, and was a zealous advocate of the cause of popular education. After the death of her husband, she completed and published from his notes the conclusion of his work on the "Ethics of Jurisprudence." She was author of "Characteristics of Goethe," "Considerations on National Education," and a translation of Ranke's "History of the Popes." She died at Weybridge, in Surrey.

The portrait represents her during her widowhood, and in declining health.

Description.—A bust portrait, painted on a small scale, wearing a widow's cap, and reclining towards the left against the red back of a large chair. The hair, parted in the middle, is of a very dark chestnut colour; the complexion fair, and the large blue eyes are directed with a sad expression slightly to the left. The light is admitted from the left and on a level with the face.

Presented July 1879, by Lady Arthur Russell. (598.)

Dimensions.—Panel, 7 ins. by $5\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

Drawn by John Linnell.

Description.—Drawn in black, red, and white chalks, upon grey paper. A half-length figure, one third of the size of life, seated, facing the spectator, her right hand raised to her cheek and the left resting on a closed book in her lap. Signed "J. Linnell, 1836." Light admitted from the right-hand side.

Presented, February 1883, by her grand-daughter, Mrs. Janet Ross, of Castagnolo, near Florence. (672.)

Dimensions.—1 ft. 8 ins. by 1 ft. 3½ ins.

CHARLES BABBAGE, F.R.S. 1792–1871.

Painted by Samuel Laurence.

Mathematician and philosopher. One of the founders of the Royal Astronomical Society, and the British Association, and originator of the Statistical Society. The commencement of his famous calculating machine dates from the year 1822, when Mr. Babbage addressed a letter to Sir Humphry Davy "On the application of machinery to calculating and printing mathematical tables." He was the author of "Passages from the Life of a Philosopher," 1864, and numerous scientific works.

Description.—The face is turned nearly in full, the dark brown eyes looking away to the left. Sallow complexion, smooth cheeks, dark brown hair. Dressed in brown coat, with a deep black stock round the neck; a small portion of plain white shirt seen at the neck. Light admitted from the right-hand side.

Bequeathed, March 1876, by the Right Hon. Sir Edward Ryan, M.A., F.R.S. (414.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 8 ins. (sight measure).

REV. HENRY HERVEY BABER, M.A., F.R.S. 1775–1869.

Painter unknown.

Philologist. Educated at Oxford, and in 1807 appointed an assistant-librarian in the British Museum; he became Keeper of the Department of Printed Books in 1812, and held that post until 1837, when he retired.

Mr. Baber was a man of extensive learning, and great energy of character. He published, in 1811, Wickliffe's Translation of the New Testament. He held a valuable living, conferred upon him by the Crown, for the eminent services he had rendered to biblical literature. His great work was the "Vetus Testamentum Græcum ex Cod. MS. Alexandrino," completed in four folio volumes 1828. It was carried on by support of Government at

the recommendation of the Trustees of the British Museum. He died, in his 94th year, at his rectory house at Stretham, in the island of Ely, surviving his friend, Sir Henry Ellis, by a few weeks.

Description.—To the waist, wearing a grey coat with a dark collar to it, and a plain white neckcloth. The face is turned in three quarters to the left, and light admitted from the right-hand side.

Transferred from the British Museum, June 1879. (591.)

Dimensions.—2 ft. 5 ins. by 1 ft. 11½ ins.

SIR FRANCIS BACON. 1561–1626.

Painted by Paul van Somer.

Lord Chancellor. The illustrious philosopher, essayist, and statesman. Son of Sir Nicholas Bacon, Keeper of the Great Seal to Queen Elizabeth. Born at York House in the Strand, London; educated at Trinity College, Cambridge. Attended Sir Amias Powlett when ambassador to the court of France, and studied there for some time. Entered of Gray's Inn, and at the age of 28 was appointed one of the Queen's Counsellors. His attachment to the Earl of Essex, in opposition to his uncle the Lord Treasurer Burghley, delayed his preferment in the Queen's service. His famous essays were first printed in 1597. Early in the reign of James the First he received the honour of knighthood, and in 1605 published his great work "On the Advancement of Learning." In 1607 he became Solicitor General, and in 1613 Attorney General. He contracted a close friendship with George Villiers, Duke of Buckingham, and in 1617 was made Lord Keeper of the Great Seal. In the following year he attained the high rank of Lord Chancellor, and was created Baron Verulam, and, in January 1621, he became Viscount St. Albans. His most celebrated work, the "Novum Organum," which had long occupied his thoughts, was completed at this time. He fell under accusations of bribery and corruption, was severely fined, and deprived of his high office by a committee of the Commons, May 3rd, 1621. He withdrew from public life and devoted himself to experimental philosophy and the revision of his works. In the latter he derived able assistance from Thomas Hobbes, of Malmesbury. Bacon died at the house of his friend Lord Arundel at Highgate, and was buried in the church of St. Michael near St. Albans, where a monumental statue was erected to him by his faithful secretary, Sir Thomas Meautys. In his will he

bequeaths his "name and fame to foreign nations, and to his own countrymen, *after some time be passed over.*"

Description.—Seen to the waist. The figure is turned towards the right, wearing a tall black hat, and a falling ruff fitted close round the neck. His black gown is richly embroidered with gold. The face is seen in three quarters, turned towards the right. Eyes very dark brown, looking at spectator over his shoulder. Hair very dark brown, concealing ears; cheeks red; moustache and beard dark yellow-brown. His left hand is introduced as if gathering up his cloak. Sleeve of right arm a dull lavender colour. No cuff is seen at the wrist. Scarlet curtain behind figure. Sky appears to extreme right.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (520.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

ANOTHER PORTRAIT.

Seated statue; sculptor unknown.

Description.—Full-length figure, seated in a square-backed chair, wearing a gown over trunk hose, a round broad-brimmed hat, and a circular ruff, resting his left elbow on the arm of the chair, and his left hand placed against the cheek. His right hand hangs over the other arm of the chair. Bands with long ends are tied below each knee; his trunks are short, and the shoes are ornamented with rosettes. The hair is worn long at the sides, and the beard is cut short. No medal or chain round the neck. The hands are bare, with deep lace cuffs to the sleeves.

Electrotyped from the white marble monument erected to his memory in St. Michael's Church near St. Albans, by his faithful adherent Sir Thomas Meautys.

The original statue is placed within an arched recess in the north wall of the chancel of the church, which gives the wearing the hat an appearance of irreverence.

The following inscriptions are engraved on the front of the pedestal:—

FRANCISCVS BACON. BARO DE VERVLÄ S^{us} ALB^{ani} VIC^{arius}.
SEV NOTIORIBVS TITVLIS
SCIENTIARVM LVMEN FACVNDIÆ LEX
SIC SEDEBAT.

QUI POSTQVAM OMNIA NATVRALIS SAPIENTIÆ
ET CIVILIS ARCANA EVOLVISSET
NATVRÆ DECRETVM EXPLEVIT
COMPOSITA SOLVANTVR
AN DÑI MDCXXVI
ÆTAT^{is} LXVI

TANTI VIRI

MEM.

THOMAS MEAVTYS
SVPERSTITIIS CVLTOR
DEFVNCTI ADMIRATOR
H. P.

Purchased by the Trustees, July 1875. (408.)

SIR NICHOLAS BACON. 1509-1579.

Artist unknown.

Lord Keeper. Represented at the age of 68.

Especially distinguished as father of the illustrious Lord Bacon. He was descended from a Suffolk family of considerable note. Born at Chiselhurst in Kent. After studying at Corpus Christi College, Cambridge, and taking his degree, he proceeded to Paris, and afterwards entered himself of Gray's Inn. He was called to the bar in 1533, and in 1537 appointed solicitor to the Court of Augmentations. About 1540 Bacon submitted to the King a memorable scheme for the appropriation of certain funds that had lapsed to the Crown by the Reformation, for the establishment in London of a university or seminary for the education of statesmen. By favour of his brother-in-law, Sir William Cecil, afterwards the great Lord Burghley, he was appointed Attorney to the Court of Wards in 1546. On the accession of Queen Elizabeth the custody of the Great Seal was bestowed on him, together with the honour of knighthood. In his later years Sir Nicholas was remarkable for his corpulence, which occasioned the Queen's remark, "Sir Nicholas's soul lodges well." It is said that he walked with difficulty, and that after taking his seat on the bench he used to give three taps with his staff on the floor as a sign that he had recovered his breath, and that business might proceed. He was also remarkable for his apt sayings and ready wit. Died at his residence, York House, in London.

Description.—Seen to the waist, wearing a black cap and dress. A small frilled ruff rises against each cheek. The face is seen in three quarters turned to the right, and the grey eyes with heavy lids look towards the spectator. The beard is grey, and the very thick lips are of a pale bluish red. He holds a gilt knobbed staff in his right hand, upon the forefinger of which is a large signet-ring, with the arms of Bacon quartered with those of Quapod enamelled on it. A small embroidered purse to contain the Lord Keeper's Seal appears in the right lower corner. A whistle in the shape of a gilt Salamander hangs by a short chain at his breast. This jewel was bequeathed to him by his friend Sir Thomas Pope, and appears in his will dated 1566. (See Warton's "Life of Sir Thomas Pope," page 168.)

Painted on panel, the accessories being gilded.

In the upper right-hand corner is inscribed "1579. *Ætatis svae* 68." "*Mediocria Firma*."

This picture was copied in enamel by Henry Bone, R.A., in 1811.

The engraving by Passe in the "Heroologia," page 61, published 1617, is in many respects very similar to this picture.

Purchased by the Trustees, July 1863. (164.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 6¼ ins.

HON. SAMUEL BARRINGTON. 1729-1800.*Painter unknown.*

Admiral. Fifth son of John, first Viscount Barrington. He became a naval captain in 1747, and in the same year, when in command of the *Bellona* frigate, captured the "Duc de Chartres," East Indiaman. He subsequently accompanied Keppel to North America, and, after serving with distinction under Hawke and Rodney, was made in 1778 Rear-Admiral of the White and sent as commander-in-chief to the West Indies, where he reduced the island of St. Lucia. In 1782, acting under Lord Howe's orders, he assisted at the relief of Gibraltar, and in 1787 was promoted to the rank of Admiral.

Description.—A bust portrait, wearing a blue naval uniform; the face turned in three quarters to the left, and the bright hazel eyes looking away in same direction. The eyebrows are bushy and the chin double. The hair is powdered white, and the collar of the coat thrown open showing white facings and a black stock with low shirt collar and frilled front. Background a stormy sky. Light admitted from the right-hand side. Shield of arms and inscription* in the upper left-hand corner inscribed, "The Honourable Samuel Barrington, Admiral of the Blue Flag, 4th son of John Viscount Barrington."

Presented, May 1885, by Viscount Barrington. (740.)

Dimensions.—2 ft. 4½ ins. by 1 ft. 11¼ ins.

REV. ISAAC BARROW, D.D., F.R.S. 1630-1677.*Painted by Claude Le Fevre.*

Divine and mathematician. Born in London, where his father was linendraper to King Charles I. Educated at Charterhouse and Felstead schools, and at Trinity College, Cambridge. In 1660 he became Professor of Greek at Cambridge and in 1663 was appointed to the Lucasian Professorship of Geometry, a post which he resigned in 1669 in favour of his afterwards famous pupil Isaac Newton. As a mathematician Barrow has been considered to rank second only to Newton, to whose invention of the differential calculus he led the way. Charles II., who had a great admiration for his talents, made him his chaplain, and in 1672 appointed him master of Trinity College, Cambridge, where he died; he was buried in Westminster Abbey. Barrow's published sermons now rank among the finest compositions of that class, and his "Treatise on the Pope's Supremacy," published after his death, in 1680, is a masterpiece of controversial writing.

Description.—Seen to the waist, within a stone oval framework, wearing a puce coloured or purple-brown gown, and a plain white square-cut collar. The face is turned in three quarters to the right, the very dark eyes looking at spectator; aged countenance; cheeks smooth. Hair grey, covering forehead, and hanging low down on each side, so as to conceal the ears.

Formerly in the possession of Professor Charles Babbage.

Purchased by the Trustees, February 1872. (338.)

Dimensions.—2 ft. 6 ins. by 2 ft. $\frac{1}{2}$ in.

SIR JOHN BARROW, BART., F.R.S. 1764–1848.

Miniature. Painter unknown.

Discoverer, biographer, and traveller. Born near Ulverston, of humble parents, and educated at the grammar school there. While acting as mathematical teacher at a school at Greenwich he became acquainted with Sir George Staunton, at whose recommendation he was made comptroller of the household in Lord Macartney's embassy to China in 1792. He subsequently accompanied that nobleman as his secretary to the Cape of Good Hope, where he became Auditor-General of public accounts. He held the post of second secretary of the Admiralty from 1804 to 1848, and was a constant advocate of scientific exploration. He was made a baronet in 1835. Barrow was author of "Travels in China," "Life of Lord Macartney," "Travels in South Africa," "Mutiny of the Bounty," "Life of Peter the Great," and "Life of Lord Howe," and was a frequent contributor to the "Quarterly Review." He took a leading part in the foundation of the Geographical Society, 1830.

Description.—A small miniature on oval ivory. A bust portrait turned to the right, wearing dark green coat and buttons, with standing collar (as seen in Sheridan portraits), a white waistcoat striped with red, and a white neckcloth tied in a bow. The close-shaven youthful face is seen in three quarters turned to the right, and his dark grey eyes looking at the spectator. Hair massive and dark brown, concealing the ears. Complexion florid, lips dark crimson, and chin cloven. Background dark plain grey. No inscription. Plain at the back.

Presented, June 1887, by his son Colonel John Barrow, F.R.S., F.R.G.S. (769.)

Dimensions.— $1\frac{1}{2}$ ins. by $1\frac{3}{8}$ ins.

JAMES BARRY, R.A. 1741–1806.

Painted by himself.

Historical painter and writer on art. His earliest picture of "St. Patrick baptizing a King of Cashel" attracted the attention of the Right Hon. Edmund Burke, who generously sent him to study in Italy, with a pension of 50*l.* per annum. He arrived at Rome in 1766, and remained abroad till 1771. The following year Barry produced one of his best works, "Venus rising from the Sea." In

1773 he was elected R.A., and joined with several members of the Royal Academy in offering to decorate St. Paul's with historical paintings. Upon the failure of this scheme, he engaged in 1777 to paint a series of pictures in the new building erected by the Society of Arts in the Adelphi. These works, which were of considerable magnitude, occupied him till 1783. Within 10 years from this period he completed a series of bold etchings from these compositions. In 1782 Barry had been elected Professor of Painting at the Royal Academy, but his first lecture was not delivered till March 1784. Having quarrelled with the Academy, he was expelled in 1799, and died in retirement. He was buried in St. Paul's.

Description.—A youthful portrait. Seen to the waist in a dark red coat, with a narrow strip of white round the neck. His dark hair is brushed back. The smooth face is seen in three quarters turned to the right. Eyes pale yellowish-grey, looking at spectator; cheeks and lips pale red. He holds a square palette. In the background are two profiles turned to the right, with an easel and the Belvedere Torso of the Vatican.

The two portraits in the background represent his fellow students, Payne, the architect, and Lefèvre, a French artist.

Formerly the property of Mr. S. W. Singer, who bought it at Barry's sale.

Purchased by the Trustees, March 1866. (213.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 7 ins.

ANOTHER PORTRAIT.

Drawn by William Evans.

Description.—Vignette drawing, of small size, in black chalk (Italian) upon white paper. Seen to the waist, in close-buttoned coat, white neckcloth, and his own natural hair combed back. The face is seen in profile to the left. Light admitted from the right-hand side.

Drawn from an original cast taken a short time before his death. This drawing was engraved by C. Picart in 1811, and published in Cadell's "Gallery of Contemporary Portraits," 1822.

From the collection of Colonel Francis Cunningham.

Purchased by the Trustees, February 1877. (441.)

Dimensions.—7½ ins. by 4½ ins.

FRANCESCO BARTOLOZZI, R.A. 1727-1815.

Painted by John Opie, R.A.

A celebrated designer and engraver; the son of a goldsmith. He received instruction in drawing from Ferretti, at Florence, where he was born, and in engraving from Joseph Wagner, at

Venice. He practised all the different forms of engraving and etching, but chiefly in the stipple or dot manner. He excelled in imitating the drawings of the most eminent masters, and Dalton, the librarian to George III., engaged him to fac-simile a set of drawings by Guercino in the Royal Collection. Bartolozzi came to England in 1764 under Royal patronage, and in 1769 was nominated an original member of the Royal Academy. In his works, which are exceedingly numerous, he was frequently associated with his early friend, G. B. Cipriani, who furnished the paintings and drawings for his graver. Towards the conclusion of his life, Bartolozzi accepted the appointment of superintendent of the Schools of Art at Lisbon, where he received the honour of knighthood, and died at the age of 88.

Description.—To the waist, wearing a grey coat, red waistcoat, and white necktie, holding a port-crayon in his right hand. The face is seen nearly in full. Eyes very dark, looking away to the left. Eyebrows dark. Light admitted from the right-hand side. Red curtain background.

This picture was formerly in the collection of Bromley, the engraver. See "Opie and his Works," by J. Joze Rogers, 1878. Presented, July 1866, by G. P. Everett Green, Esq. (222.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 3¼ ins.

WILLIAM PULTENEY, EARL OF BATH. 1682-1764.

Painted by Sir Joshua Reynolds in 1757.

Statesman. He received his education at Westminster School and Christ Church, Oxford, and entered Parliament as member for Hedon in the reign of Queen Anne. Under George I. and George II. he was many years distinguished as a most able and eloquent party leader—as the chief, in fact, of the opposition against Sir Robert Walpole. On the fall of Walpole in 1742, Pulteney refused the premiership, but accepted a peerage as Earl of Bath. "The nation," writes Lord Chesterfield, "looked upon him as a deserter, and he shrunk into insignificancy and an earldom." Not many years before, Pope had coupled him with Chesterfield in some of his happiest strains of panegyric—

"How can I Pulteney, Chesterfield, forget,
While Roman spirit charms, or Attic wit?"

Description.—Seen to below the knees, in peer's robes, seated to the left. The face is turned almost in profile; the penetrating eyes looking in the same direction. His right hand rests on a cane, and the left on the arm of his chair. Plain dark background. Light admitted from the right-hand side.

This portrait was engraved in mezzotinto by McArdell, with the inscription "Reynolds P. 1757. McArdell F. 1758. From

"an original Painting in the Possession of Henry Tolcher, Esquire." It has been engraved also by S. W. Reynolds. Purchased by the Trustees, May 1858. (35.)

Dimensions.—5 ft. by 4 ft. 9½ ins.

ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, P.R.A.

Description.—A large square picture. The figure is seen to below the knees, seated in peer's robes, facing the spectator. He holds a pen in his right hand, which rests on a green-covered table whereon are various books and papers, and a silver inkstand. The face is seen in three quarters to the left. Eyes very dark rich brown, looking at spectator. The face is closely shaven, and has an aged appearance, with double chin. A dark green curtain is suspended behind the figure, and a pilaster and column appear to the left.

See an autograph letter exhibited in this collection, written by Lord Bath to Mrs. Montagu, to whom the picture was presented.

Purchased by the Trustees, February 1872. (337.)

Dimensions.—4 ft. 11 ins. by 4 ft. 9½ ins.

REV. RICHARD BAXTER. 1615–1691.

Painter unknown.

A distinguished Nonconformist divine. He was born at Rowton, in Shropshire, of pious parents, and received a very slender education. Whilst very young Baxter had, through the influence of Sir Henry Herbert, master of the revels at Whitehall, a passing experience of court life. In 1638, without having been at a University, he was ordained, and in 1640 chosen vicar of Kidderminster. Being disturbed by the outbreak of the Civil War, Baxter retired to Coventry, but was impelled to repair to the army, and preach loyalty and submission to the Church. Even in the presence of Cromwell he advocated monarchical principles. He preached to the Parliament in 1660, the day before they voted the restoration of the King. Baxter was appointed one of the Chaplains in Ordinary to Charles II., and assisted at the conference in the Savoy for revising the liturgy. He refused the bishopric of Hereford, and vainly desired to return to Kidderminster. The Act of Uniformity, passed in 1662, completely separated Baxter from the Established Church. He suffered imprisonment on several occasions, and in the reign of James II. was tried before Judge Jeffreys for his "Paraphrase of the New Testament." Baxter died 8th December, and was buried in Christ Church, Newgate Street, London.

He was gifted with rapid eloquence and was an extremely voluminous writer. Foremost among his most popular works is the "Saint's Everlasting Rest." This and "A Call to the Unconverted" were published before he left Kidderminster. The "Certainty of the World of Spirits" was printed in the year of his death.

Description.—Seen to the waist, wearing a black dress, black cap with white edging, and a white square-cut collar fitting close to the chin. The hair hangs down on each side in dark brown masses so as to conceal the ears. Face turned in three quarters to the right. Eyes dark brown, looking at spectator. Eyebrows brown. The mouth is surrounded with brown stubble of moustaches and of beard on the chin.

This picture appears to have been taken from R. White's well-known engraving.

The finest portrait of this distinguished character is in Dr. Williams's Library, Grafton Street, near London University College, where the face is turned in an opposite direction, with the light admitted from the right.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford, 1760. (521.)

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR JOHN BAYLEY, BART. 1763-1841.

Painter unknown.

Judge. Born at Elton, in Huntingdonshire. Educated at Eton. Entered Gray's Inn, 1783, and called to the bar, 1792. Raised to the coif in 1799, and elected Recorder of Maidstone. In May 1806, he was appointed a judge of the King's Bench and knighted. On November 14th, 1830, he was removed to the Court of the Exchequer as the additional Baron. He resigned his position in 1834, and died at the Vine House, Sevenoaks. He published an edition of the Book of Common Prayer in 1813.

Description.—To the knees, a seated figure facing the spectator, in scarlet robes, bands, and long wig. He rests his right hand on the top of a large volume planted on his knee. His left hand, clenched, lies on a table, above which, on the extreme right, a red curtain falls over a stone column. The face seen nearly in full, slightly inclined to the right; his dark brown eyes looking at spectator.

This picture corresponds with an engraving in stipple by W. Holl "from a picture by Mr. Russell," bearing no date.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given in January 1839 by Mr. Bayley. (457.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

BENJAMIN DISRAELI, EARL OF BEACONSFIELD, K.G.
1804–1881.

*Statuette modelled in Paris in 1878–79 by Lord
Ronald Gower, F.S.A.*

Description.—A small-sized full-length bronzed figure seated in a classically ornamented chair, composed of swans and griffins, with his arms folded and legs crossed, wearing the embroidered uniform of a cabinet minister, with garter, star, and ribbon. The head is bare and inclined towards his right shoulder. The eyes are downcast as if in thought. The carpet on which his left foot rests is patterned with garters containing the Cross of St. George.

Presented, February 1882, by the Lord Ronald Gower, F.S.A.
(652.)

ELIZA, LADY BECHER. See O'NEILL.

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G.
1710–1771.

Painted by T. Gainsborough, R.A.

Succeeded his brother in the Dukedom in 1732. In the Pelham Ministry of 1744 he was First Lord of the Admiralty, and during his tenure of office the distinguished commanders, Anson, Warren, Vernon, Hawke, and Saunders achieved their most famous victories. In 1748 the Duke became one of the principal Secretaries of State, and was Lord Lieutenant of Ireland from 1756 to 1761. He succeeded Earl Temple as Lord Privy Seal, and in 1762 was nominated minister plenipotentiary to negotiate the treaty of Fontainebleau, by which we obtained possession of Canada from France, and Florida from Spain; the articles of peace were definitely signed in 1763. On the resignation of Lord Bute and the formation of the Grenville administration, the Duke became Lord President of the Council. He died at his London residence in Bloomsbury Square.

Description.—Seen to below the waist, within an oval framework of deep brown colour, wearing a scarlet coat and waistcoat with plain buttons of the same. His face is seen in full, and the pale bluish grey eyes turned towards, but not looking at, the spectator. His aged and close-shaven face is pale, with pink cheeks and lips and a double chin. His hair is grey and the eyebrows are pale. His white cravat has a lace front to it, and a black velvet ribbon passes round his neck at the top of the coat. A broad dark blue ribbon crosses his waistcoat, and the star of the Garter is on his left breast; a black hat appears near it within his arm. His left hand is hidden inside his waistcoat, but the rich white lace of his ruffles remains conspicuous. Background dark plain brown. Light admitted from the left-hand side. Inscribed on spandril of frame to the left, "John Duke of Bedford," "Gainsborough." No date.

Purchased by the Trustees, July 1887, from the Blenheim collection. (755.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ⅝ ins.

WILLIAM RUSSELL, FIRST DUKE OF BEDFORD, K.G.
1613–1700.

Painted by Sir Godfrey Kneller.

Fifth Earl of Bedford. Father of William, Lord Russell. He commanded the parliamentary reserve of cavalry at the battle of Edgehill, October 23, 1642, and supported the King in the conflict at Newbury, Sept. 20, 1643, but soon after reverted to the opposite side. He favoured the restoration of monarchy, and in 1694 was created Duke of Bedford. He died at the age of eighty-seven.

Description.—A full-length standing figure turned to the right, wearing the mantle and dress of the order of the Garter. He rests his left hand on the corner of a red-covered table on which is placed the plumed hat of the Order, with his right hand planted on the hip. A spaniel seated on the ground at the foot of the table looks up to him. His aged and closely-shaven face is turned in three quarters to the right; the grey eyes looking at the spectator. He wears a long flaxen-grey wig and a lace falling cravat. His shoes have red soles and white satin strings. The floor is of a plain brown colour. Very dark background, with traces of curtain behind the head. There are remains of the signature of Sir Godfrey Kneller between the plumed hat and his left arm.

In a catalogue of portraits for sale by H. Rodd in 1824 is a description closely in accordance with the present picture; but no history is given with it, and no indication afforded of the subsequent purchaser :—

Page 3, "Bedford, William Russell, Fifth Earl and First Duke of. "Canvas, 8 feet by 5, whole length, in his robes as Knight of the Garter, "standing in a room, hat and feathers on a table; by him is sitting a "favourite spaniel. Painted by Sir Godfrey Kneller. The above picture "has the painter's name on it, and represents the Duke at a later period than "the print by Williams after Lutterell."

Purchased by the Trustees, March 1870. (298.)

Dimensions.—8 ft. by 5 ft.

SIR WILLIAM BEECHEY, R.A. 1753–1839.

Begun by himself, and finished from the life by John Wood.

Portrait painter. Born at Burford, in Oxfordshire; He began life by studying for the law, but on arriving in London was influenced by a preference for art, and obtained admission as a student in the Royal Academy. At Norwich, in 1783, he produced some successful full-length portraits, and on returning to London acquired considerable celebrity. He painted the King, Queen, and Princesses, and was appointed portrait painter to Queen Charlotte. In 1798 he was commissioned by King George the Third to paint a large equestrian picture of a review comprising numerous figures,

which is now at Hampton Court. For this he received the honour of knighthood, and was elected R.A. His portraits include the most fashionable, literary, and theatrical characters of the period. He resided many years in Harley Street, and towards the close of his long life sold his collections of art and retired to Hampstead, where he died.

Description.—To the waist, wearing a black suit, with white cravat, frilled shirt, and high standing collar. The figure is turned to the left, and the face is in three quarters in the same direction. The hair is glossy dark brown, and the whiskers and eyebrows grey. The bright grey eyes are fixed on the spectator. Light is admitted from the right-hand side. A rich crimson curtain forms the background.

This picture was engraved in mezzotinto by G. T. Payne, 1840.

Purchased by the Trustees, May 1880. (614.)

Dimensions.—2 ft. 5½ in. by 2 ft. 0¼ in.

SIR CHARLES BELL, K.H. 1774–1842.

Painted by John Stevens, R.S.A.

A surgeon and anatomist, whose discoveries with regard to the system of nerves in the human frame are regarded by some as scarcely inferior to those of Harvey pertaining to the blood. Bell was the son of a clergyman of the Scottish Episcopal Church, and born at Edinburgh. He derived his education from the high school of that city, and by the example of his brother John, also an eminent surgeon, he devoted his attention at an early period to anatomy and physiology. In 1806 he first published his work on the "Anatomy of Expression," and in 1821 he produced his first paper on the "Nervous System," which appeared in the Philosophical Transactions. But the most popular of all his works was his *Essay on the Mechanism of the Hand*, which formed one of the "Bridgewater Treatises." In 1814 Bell had been appointed surgeon to the Middlesex Hospital. The honour of knighthood was conferred on him by King William IV. on his accession in 1830. The College of Surgeons of London elected him Professor of Anatomy and Surgery, and he became for a short time Professor of Physiology at the London University College. Died at Hallow Park, near Worcester.

Description.—A standing figure, fronting the spectator, seen nearly to the knees, wearing a frock coat, holding gold spectacles in his right hand and resting the left on a large red book. Face seen in full, the dark eyes looking at spectator. White hair; smooth face. Dark red curtain in the background.

This picture was exhibited in the 1868 National Portrait Exhibition, No. 236 of the catalogue.

Presented, November 1876, by his widow, Lady Bell.* (446A.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

JEREMY BENTHAM. 1748–1832.

Painted, at the age of 13, by Thomas Frye.

Writer on jurisprudence. The son of a London solicitor. Educated at Westminster School and at Queen's College, Oxford, to which latter he was admitted at the age of 13. At 16 he took his degree of B.A., and at 20 that of M.A. His first publication, "A Fragment on Government," appeared anonymously in 1776, and was attributed by Dr. Johnson to Dunning. In 1785, Bentham visited Paris and commenced his travels, which he extended until 1788. His "Panopticon," a valuable work on prison discipline, published in 1791, received considerable attention from Mr. Pitt and his colleagues in the Government, and led eventually to considerable improvements in the English system. A collected edition of his works has been published in 11 vols. by his friend Sir John Bowring. He died in Westminster.

Description.—A full-length figure, standing in a room, facing the spectator, wearing a black academic gown over a dull red suit, with knee-breeches and grey stockings. He rests his right hand on a marble-topped table, and the left on his hip. On the ground, and leaning against the gilt support of the table, is a violin. On the table are various books and a copy of verses, composed by Bentham on the accession of George III., written on a long slip of paper. His face is turned nearly in full, and the grey eyes look towards the spectator. In the background is a green curtain and, to the right, a bookcase with square panes of glass before it.

Presented, May 1865, by Sir John Bowring, LL.D. (196.)

Dimensions.—5 ft. 11 ins. by 3 ft. 11 ins.

ANOTHER PORTRAIT.

Painted at the age of 81, in 1829, by H. W. Pickersgill, R.A.

Description.—A full-length figure, seated in an arm-chair towards the right, his venerable head with long white hair being turned away in the opposite direction. He wears a dark red coat and knee-breeches, and a small white shirt collar turned down and fitting close to the chin. He rests his hands on the arms of the chair. The face is turned in three quarters, and the small dark eyes look also to the left. Books and a bundle of letters and writing materials are placed on a table beside him. The floor is of a reddish-brown colour. The background is dark and quiet plain. The light is admitted from the right-hand side.

* "A change in one of the portraits received by the Trustees so far back as March 1859 requires to be placed on record. At that period Lady Bell presented to the gallery a portrait of her late husband, the eminent surgeon and physiologist, Sir Charles Bell, painted by Tannock. Shortly before her decease, a communication was received in November 1876 from Lady Bell, expressing her wish, if approved of by the Trustees, to substitute a more satisfactory portrait, by Stevens of Rome, that had subsequently come into her possession, for the one painted by Tannock.

"The Trustees, on comparing the two portraits, felt no hesitation in admitting the superiority of the one by Stevens, and, under sanction of the Lords Commissioners of Her Majesty's Treasury, the exchange was accordingly effected."—From the *Twentieth Annual Report of the Trustees to the Treasury*, 1877.

Purchased by the Trustees at the sale of the artist's works, July 1875. (413.)

Dimensions.—6 ft. 8½ ins. by 4 ft. 6¼ ins.

LORD WILLIAM GEORGE CAVENDISH BENTINCK, M.P.
1802–1848.

A marble bust, sculptured by Thomas Campbell.

Known as Lord George Bentinck. Statesman. Third son of William Henry, fourth Duke of Portland. He was at first destined for the army, and attained the rank of major; but became private secretary to his maternal uncle, Mr. Canning, when Secretary for Foreign Affairs in 1826. The following year, when Mr. Canning became First Lord of the Treasury, Lord George entered Parliament as member for King's Lynn, and retained his seat for that borough to the close of his life. He was a warm supporter of Sir Robert Peel's administration until that statesman, in 1846, proposed the repeal of the Corn Laws, when Lord George became the leader in the House of Commons, of the party in opposition to that change. Only two years from that time his distinguished career was arrested by his sudden death. His friend the Right Honourable B. Disraeli, afterwards the Earl of Beaconsfield, K.G., wrote his life, which was published in 1851.

Description.—Wearing a classic mantle, fastened by a fibula on his right shoulder, leaving the neck bare. The head turned towards his left shoulder. The eyebrows very full, and the whiskers bushy and curly. A depression in front of the chin is remarkable. The eyeballs are marked by incised lines.

Purchased by the Trustees, November 1861. (134.)

WILLIAM CARR, VISCOUNT BERESFORD, G.C.B. 1768–1854.

Painted by Richard Rothwell, R.H.A.

General. Entered the army at an early age, and early distinguished himself in the British expedition against Corsica, especially at Calvi and Bastia. He took the town of Martello, a name perpetuated in the defence towers planted on our southern coast. After serving in the West Indies and other parts of the world, he went, in 1808, to Portugal, and undertook the organisation of the Portuguese army, which he commanded throughout the Peninsular War. He defeated Marshal Soult at Albuera in 1811, and took a

distinguished part in the victories at Salamanca, Vittoria, and Bayonne. For his services he was created a Portuguese field marshal, and Marquess of Campo Mayor, and in 1814 received a British peerage with the title of Baron Beresford. In that year he went on a mission to Brazil, and afterwards resumed the command of the Portuguese army, but returned to England in 1823, when he was raised to the rank of a Viscount. He was Master of the Ordnance from 1828 to 1830, and at the time of his death was Governor of the island of Jersey and of the Royal Military College at Woolwich. Lord Beresford married in 1832 the widow of Thomas Hope, Esq., of Deepdene, and died at Bedgebury Park, Kent.

Description.—Seen to the waist. The figure, turned to the right, enveloped in a dark brown cloak, leaving partially exposed the gold collar of his uniform with a white standing shirt-collar above it. His left hand is introduced. The close-shaven face is turned in three quarters to the right, and the large grey eyes looking upwards towards the left. The light is admitted from the right-hand side. The background plain dark brown.

Presented, April 1870, by the Right Hon. A. J. B. Beresford Hope, M.P. (300.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

GEORGE BERKELEY, D.D. 1685–1753.

Painted by John Smibert, 1725.

Bishop of Cloyne. A distinguished Irish divine, metaphysician and philosopher. Impelled with the view of converting the Indians to Christianity, he visited America and obtained a charter for erecting a college in Bermuda. Among his publications were "Alciphron or the minute Philosopher" 1732, and "Inquiries respecting the virtues of Tar water" 1747. His friend Alexander Pope in his "epilogue to the Satires," written in 1738, attributed to Berkeley "every virtue under heaven." The bishop died at Oxford and lies buried there.

Description.—A half-length figure, the size of life, seated towards the right in a wooden arm-chair, wearing a black gown and a plain black turban-like cap which partially covers the ear. Long clerical bands are attached to a plain white cravat, and hang down in front. His round closely-shaven face is seen in three quarters turned towards the right. No hair is visible on the temples, and his eyebrows are very dark, broad, and bushy. The large dark eyes are turned to the spectator; the lips are full and of a rich crimson colour. He points forward to the right with his right hand and rests his left on the top of a closed volume. Behind his figure is a plain stone wall, and to the right is seen a rocky coast with vegetation across an expanse of calm blue water. On the background, above his left hand, are the remains of a signature and date.

Presented, February 1882, by the Rev. Prebendary William Josiah Irons, D.D. (653.)

Dimensions.—3 ft. ¾ ins. by 2 ft. 5¼ ins.

THOMAS BETTERTON. 1635–1710.

Painted by Sir Godfrey Kneller.

Until the time of Garrick, the most versatile and perfect actor on the English stage. He was gifted with a handsome person and melodious voice. Betterton was born in Tothill Street, Westminster, and after receiving a good education was apprenticed by his father, a cook in the service of Charles I., to a bookseller at Charing Cross. He first appeared at the Cockpit Theatre in Drury Lane, and in 1661 joined the Duke's company formed by Sir Wm. Davenant in Lincoln's Inn Fields. By command of Charles II., Betterton visited Paris, where scenic decoration was more advanced, and Molière presided at the Palais Royal. During his long career, Betterton's acting was witnessed by the surviving contemporaries of Shakespeare, including Shakespeare's own brother. It is described with admiration by Pepys who saw Hamlet in 1661, "done with scenes," and at a later period by Alexander Pope, who painted a portrait of Betterton, copied after Kneller, in oil colours (the same as this picture). He married an accomplished actress named Saunderson. His fortunes were greatly impaired in after times by speculation. Betterton's funeral in Westminster Abbey is described in the "Tatler" by Sir Richard Steele.

Description.—A half-length figure, the size of life, turned to the left, wrapped in a black satin gown, wearing long hair and a white cravat. His dark eyes are fixed on the spectator. The face is seen in three quarters to the left, and his right hand is seen holding his robe. Light admitted from the right-hand side.

Similar to a picture in the dining-room at Knole, formerly the residence of the Duke of Dorset.

Purchased by the Trustees, June 1886. (752.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

THOMAS BEWICK. 1753–1828.

Painted by James Ramsay, 1823.

Restorer of the art of engraving on wood. Born at Cherryburn, Northumberland, the son of a colliery proprietor. He was apprenticed to Beilby, the engraver, of Newcastle, and in 1776 came to London, where he worked for a short time as a wood engraver; he then returned to Newcastle, and became a partner of Beilby. His first important undertaking was an edition of Gay's Fables, published in 1779. He possessed a peculiar talent for the

delineation of animals, and the great works by which his fame was established were his "History of Quadrupeds" and "History of British Birds"; the engravings in these far surpassed in beauty and accuracy anything of the kind previously seen. His woodcuts are extremely numerous, and are highly valued at the present day. He died at Gateshead.

Description.—Seen to the waist, turned to the right, wearing a plain close-buttoned dark coat, and a white cravat without any collar. The square red back of a chair appears behind him. The aged, close-shaven face is turned in three quarters to the right; the dark chestnut eyes looking at the spectator. Hair thin and white; ears long and of a peculiar form. Background plain dark grey. Inscribed on the back of the canvas, "*Mr. Thomas Bewick, painted by J. Ramsay, 1823.*"

This picture was exhibited at the Royal Academy in 1823, No. 381 of the catalogue, and thus described, "Portrait of Mr. Bewick, the celebrated engraver on wood."

Purchased by the Trustees, February 1871. (319.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 0½ in.

NICHOLAS VANSITTART, LORD BEXLEY. 1766–1851.

Drawn by Georgiana M. Zornlin, 1848.

Statesman. Younger son of a governor of Bengal. He was educated at Cheam in Surrey and at Christ Church, Oxford, and called to the bar at Lincoln's Inn in 1791. He entered Parliament as member for Hastings in 1796, and filled several appointments connected with government, but is more particularly remembered as Chancellor of the Exchequer under the administration of Lord Liverpool. This office he held from the assassination of Mr. Perceval in 1812 to 1823, when he was raised to the peerage as Lord Bexley, and appointed Chancellor of the Duchy of Lancaster. He was a constant supporter of religious and charitable institutions, and assisted in the foundation of King's College, London.

Description.—A bust, drawn upon grey paper in black and red chalk. He wears a plain black coat and a white cravat, with no collar above it. The face is seen in three quarters turned to the right. The hairs and whiskers are white. The yellow-grey eyes are directed towards the spectator. Inscribed, in his own hand with common writing ink, "*Bexley, 10 Oct. 1848, born 29 April 1766.*"

Bequeathed by Miss Georgiana M. Zornlin, and accepted by the Trustees, April 1881. (641.)

Dimensions.—1 ft. 6¼ ins. by 1 ft. 2¼ ins.

REV. THOMAS BIRCH, D.D., F.R.S. 1705–1766.

Painter unknown.

Historian and biographical writer. Born in Clerkenwell, London. His parents were Quakers, but in after-life he quitted the sect. In 1730 he was ordained, and was appointed to the rectory of Siddington St. Mary, in Gloucestershire. Through the interest of Lord Hardwicke he received the living of Ulting in Essex and the rectories of St. Michael, Wood Street, St. Margaret Pattens and St. Gabriel, Fenchurch. In 1734 he was admitted into the Royal Society, and in the year following elected a member of the Society of Antiquaries. In 1752 he became one of the secretaries of the Royal Society. His literary labours and collections were of great value. He published "Memoirs of the Reign of Queen Elizabeth," "Life of Sir Walter Raleigh," "History of the Royal Society," "Thurloe's State Papers," and the lives which accompany "The Heads of Illustrious Persons of Great Britain," engraved by Houbraken and Vertue. He was killed by a fall from his horse in the Hampstead Road. He left a large collection of MSS. and books to the British Museum, of which he was one of the first Trustees.

Description.—To the waist, seated to left, writing. Face seen in three quarters to left; wearing a black gown and light curled wig and clerical bands. Eyes very dark, looking at spectator. He raises a pen with his right hand; a book lies beneath his left hand, which has a jewelled ring on the small finger. No ruffles or shirt seen at wrist. Background, dark plain brown. Light admitted from the right-hand side.

Transferred from the British Museum, June 1879. (522.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

SIR HENRY ROWLEY BISHOP. 1786–1855.

Painter unknown.

The eminent musical composer. Born in London and studied under Bianchi. He was especially successful in music for the stage. He composed music for a ballet, "Tamerlane and Bajazet," produced at the King's Theatre in 1806. His first opera, "The Circassian Bride," was produced in 1809. He was composer and musical director at Covent Garden Theatre during many years. He conducted the concerts of ancient music, and was one of the first directors of the Philharmonic Society. His last dramatic composition was the music to a masque entitled "The Fortunate Isles," to celebrate the Queen's marriage in 1840. He was knighted in 1842, appointed Professor of Music at Oxford in

1848, and created Doctor of Music on the occasion of the installation of the Earl of Derby at Oxford in 1853.

His tombstone in Finchley Cemetery inaccurately states his age to have been 73 at the time of his death.

Description.—A bust, seen within an oval spandril, wearing dark coat, yellow waistcoat, and black necktie. Face turned in three quarters to the left. Very dark brown hair and short whiskers, ruddy complexion. Eyes dark brown. Light admitted from right hand.

Presented February 1869, by Mrs. C. H. Smith. (275.)

Dimensions.—2 ft. by 1 ft. 8 ins.

ANOTHER PORTRAIT.

Painter uncertain, but attributed to G. Harlow.

Description.—The figure, on a small scale, is seen to the waist, facing the spectator, wearing a red-brown frock-coat, with a fur collar to it, a white waistcoat, and deep black stock with white standing shirt-collar. The face is turned in three quarters to the right; the dark grey eyes looking away in the same direction. His very dark hair is arranged in a profusion of clustered curls. The background is composed of blue and grey sky.

Painted on a square canvas.

Said to be copied from a larger picture formerly belonging to the family.

Purchased by the Trustees, July 1880. (617.)

Dimensions.—9 ins. by 7 ins.

THE SEVEN BISHOPS. *See COLLECTIVE PORTRAITS, page 499.*

SIR WILLIAM BLACKSTONE. 1723–1780.

Painted by Sir Joshua Reynolds, P.R.A.

Judge. Author of the “Commentaries on the Laws of England.” Born in London, the son of a silkman in Cheapside. He was educated at the Charterhouse and at Pembroke College, Oxford. In 1741 he entered at the Middle Temple, and was called to the bar in 1743. Having written several admirable works on legal subjects, he was elected in 1758 first professor of law on the foundation established by Mr. Charles Viner. The lectures which, in this capacity, he delivered at Oxford, formed the groundwork of his famous “Commentaries.” The first volume of this great work, which has since been the recognised text-book for students, appeared in 1765, and the remaining volumes were

published during the next four years. In 1761 he had been appointed Principal of New Inn Hall, and the same year was elected member of Parliament for Hindon. In 1768 he was returned for Westbury, and in 1770 accepted a judgeship in the Court of Common Pleas. Sir William was elected a fellow of All Souls College, Oxford. He died and was buried at Wallingford.

Description.—Seated figure, seen to below the knees, wearing a scarlet and pink gown over a black suit, a long official wig, and long clerical bands. The face is seen nearly in full, and the small black eyes fixed on the spectator. He holds a folded paper in his right hand, resting the other on the arm of the chair, the curved and gilt back of which appears to the left. Background plain dark brown.

This picture was engraved in stipple by E. Scriven, as a frontispiece to Chitty's edition of the Commentaries, 1826.

Purchased by the Trustees, March 1874. (388.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

WILLIAM BLAKE. 1757-1827.

Painted by Thomas Phillips, R.A.

Designer, poet, and engraver; endowed with extraordinary powers of imagination. He was the son of a London hosier, and apprenticed at the age of 14 to Basire, a well-known engraver. Even before this period Blake had manifested considerable talent for drawing and had produced some verses of great promise. By the assistance of two friends, Flaxman the sculptor and a gentleman named Matthews, a volume of poems, composed between his 12th and 20th years, was published when he was 30. His "Songs of Innocence and Experience" appeared in 1789, upon the strength of which Edwards, the bookseller, engaged him to illustrate Young's "Night Thoughts." For Cromek, the engraver, he executed "Twelve Inventions," in illustration of "Blair's Grave," and for Mr. Linnell he produced perhaps the noblest of his works, the "Inventions for the Book of Job." The designs of Blake do not exceed portfolio size, but many of his productions are exquisitely finished.

Description.—A half-length figure, seated facing the spectator, wearing a brown coat, white waistcoat, and white neckcloth. The face is turned in three quarters to the right; the large grey animated eyes looking upwards in the same direction. The cheeks are smooth and round; the hair very thin and grey. His left arm crosses the body, and the fingers of that hand rest on the arm of the chair beneath his right hand, which holds a pencil. The background is plain dark brown.

Painted on twilled canvas.

This portrait was exhibited at the Royal Academy in 1807, No. 274 of the catalogue. It was engraved for R. H. Cromek by Schiavonetti in 1808, as a frontispiece to Blair's "Grave," and on a smaller scale by W. C. Edwards for Allan Cunningham's "Lives of British Painters," 1830.

Formerly in the possession of Mr. Blamire.

Purchased by the Trustees, March 1866. (212.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

THOMAS BLOOD. *1618-1680.

Painted by Gerard Soest.

Commonly called Colonel Blood. Noted for his daring attempt to steal the Regalia from the Tower of London, May 1671, and his murderous seizure of the aged Duke of Ormonde in St. James's Street. For these and other outrages he was freely pardoned.

Evelyn, in his Diary, 10th May 1671, observes, after dining in company with Blood, "How he came to be pardoned, and even received into favour, not only after this, but several other exploits almost as daring both in Ireland and here, I could never come to understand. This man had not only a daring, but a villainous, unmerciful look, a false countenance, but very well spoken, and dangerously insinuating."

Description.—Bust picture. The face turned nearly in profile to the left, smooth cheeks and long hair. Light admitted from the right-hand side.

Purchased by the Trustees, March 1876. (418.)

Dimensions.—1 ft. 11 ins. by 1 ft. 6 ins.

QUEEN ANNE BOLEYN. *See ANNE.*

HENRY ST. JOHN, VISCOUNT BOLINGBROKE. 1678-1751.

Painted by Hyacinthe Rigaud.

Statesman, diplomatist, writer, and patron of literature.

Henry St. John, born at Battersea, was educated at Eton and Christ Church, Oxford. He served in Parliament for Wootton Bassett, which his father had represented before him. Having attached himself to Robert Harley, afterwards Earl of Oxford, he, in 1704, became Secretary-at-War, and held that office during the period of Marlborough's most brilliant victories. On the removal of Harley from the office of Secretary of State in 1707, St. John withdrew into the country and devoted himself to literature. When Harley succeeded Godolphin, in 1710, at the head of

* According to the Dictionary of National Biography.

affairs, St. John became Secretary of State, and took a prominent part in settling the Peace of Utrecht. In 1712 he was raised to the peerage as Viscount Bolingbroke; but, having expected a higher title, he broke from his old friend Harley, and joined the Whigs. On the accession of George I. he was deprived of his office and retired to the continent, where for a brief period he openly served the Pretender. Being restored in blood in 1723, he returned to England and remained a mere titular peer. He was bitterly opposed to Walpole, sided with Pulteney, espoused the cause of Frederick Prince of Wales, and was the intimate friend of Pope and Dean Swift. To Bolingbroke Pope dedicated the "Essay on Man." His principal writings are "Letters on the Use of History," and "On the true Use of Study and Retirement." He died at Battersea.

Description.—A standing figure, seen nearly to the knees, in peer's robes, composed of pale red velvet, trimmed with ermine, over a brocaded coat. He also wears a large wig and long flowing curls. The smooth ruddy face is turned in three quarters to the right, his blue grey eyes fixed on the spectator. He rests his left arm on the base of a column, holding in his hand a viscount's coronet; the right being extended as if in the act of speaking. On a marble slab before him, to the right, lies a packet inscribed "*A la Reine*" with the plan of a fortification open beside it. Inscribed along the bottom, but quite irrespective of the picture, "*Henry St. John, Visct. Bolingbroke, Secy. of State, 1710.*"

Purchased by the Trustees, July 1879. (593.)

Dimensions.—4 ft. 9 ins. by 3 ft. 8 ins.

SIR WILLIAM BOLLAND, M.A. 1772-1840.

Painted by James Lonsdale.

Judge. Educated at Reading, under Dr. Valpy. On leaving Cambridge he studied law, and was called to the bar at the Middle Temple, April 1801. In November 1829 he was created a Baron of the Exchequer. Bolland was distinguished, besides his high legal attainments, by refined classical learning and an accurate knowledge of books. He was the principal originator of the Roxburghe Club. Sir William Bolland figures as *Hortensius* in Dibdin's "Bibliomania."

Description.—Canvas, the size of life. The figure, facing the spectator, is seen to the waist, wearing a plain black coat buttoned across the chest, a white cravat tie and frill to shirt front. The handsome countenance is seen in three quarters to the right, his grey eyes looking away in the same direction. The hair white with short whiskers, and eyebrows grey and bushy. The complexion is fair with clear red lips. The background is plain grey with the exception of a grass green curtain hanging down against the left-hand side. Light is admitted from the right hand, thereby throwing the side of his nose into shadow.

Presented, November 1884, by Augustus Keppel Stephenson, Esq., C.B. (730.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

RICHARD PARKES BONINGTON. 1801–1828.*Painted by Mrs. Carpenter.*

A highly gifted artist, who died young. Born at Arnold, near Nottingham. He studied under Baron Gros, in France, where he achieved a brilliant reputation. He also visited the north of Italy. Bonington excelled in coast scenery and costume subjects. His energies were overtasked, and he died of consumption in London. He was buried in St. James's Chapel, Pentonville.

Description.—A bust portrait, with the face seen very nearly in full, wearing a dark brown buttoned coat and a large black neckerchief. The face is very youthful, and quite smooth. Eyes dark, and fixed on spectator.

This picture was exhibited at the 1867 National Portrait Exhibition, No. 344 of the catalogue.

It was engraved by J. P. Quilley in mezzotinto, 1831.

Purchased by the Trustees, February 1877. (444.)

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.*Drawn by Mrs. Carpenter.*

A study, head only, drawn in black and white chalk on grey paper, tinted with red, for the preceding.

Description.—As above.

Presented, November 1877, by William Callow, Esq. (492.)

Dimensions.—1 ft. 5 ins. by 1 ft.

HON. EDWARD BOSCAWEN. 1711–1761.*Painted by Sir Joshua Reynolds, P.R.A.*

Admiral. Was a younger son of the first Viscount Falmouth, and, from the failure of the elder branches, ancestor of the present peer. He served in the navy from his early youth, and in 1741 distinguished himself at the reduction of Porto Bello and the attack on Carthagen. In the ensuing year he was elected member of Parliament for Truro. Sailing for India in 1747, he conducted the siege of Pondicherry, and recovered Madras from the French. But the two great exploits of his life were the reduction of Louisburg in 1758, and in 1759 the brilliant victory

over the French fleet in the bay of Lagos. He was interred in the church of St. Michael, Penkevel, in Cornwall.

Description.—Seen to the waist, turned to the right, wearing a blue naval uniform with grey and gold facings. The head is somewhat bent forward; the aged countenance is turned in three quarters to the right, and the small grey eyes are fixed on the spectator. His hair is grey and apparently powdered. The background a plain dark brown. Light is admitted from the right-hand side.

Presented by Viscount Falmouth, June 1858. (44.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HUGH BOULTER, D.D. 1672–1742.

Painted by Francis Bindon.

Archbishop of Armagh. Born in London. Educated at Merchant Taylors' School and at Christ Church, Oxford. In 1719 he became chaplain to George I., and tutor to his grandson Prince Frederick of Wales. He was made Dean of Christ Church and consecrated in the same year Bishop of Bristol. The King nominated him to the Primacy of Ireland in 1724. In this high station he promoted every measure of public utility, and distributed large sums in charity. He founded the fund which is known by his name. He frequently held office as Lord Justice in Ireland during the absence of the several viceroys. He died in London and was buried in Westminster Abbey.

Description.—The figure is seen to the knees, seated in an arm-chair towards the left, wearing episcopal robes, full sleeves and stole, and long brown hair. He holds a square black cap in his right hand. The face is turned in three quarters towards the left. Light admitted from the right-hand side. Background plain dark brown.

From the Castle Caldwell collection.

The figure corresponds with a full-length portrait of the Primate standing surrounded with afflicted people, painted by the same artist in 1742, and engraved in mezzotinto by J. Brooks.

Purchased by the Trustees, May 1878. (502.)

Dimensions.—4 ft. by 3 ft. 3 ins.

SIR THOMAS BOURCHIER, R.N., K.C.B. 1791–1849.

Painted by Samuel Laurence, 1846.

A gallant officer who distinguished himself greatly in the China war under Admiral Sir William Parker. Son of Major-General Bourchier of Ardelong, county Clare. In his early years, having entered the service as a midshipman in 1808, he was mainly employed on the American coast. He rose to be captain of the

"Blonde" during the war with China from 1840 to 1843, and headed the brigade of seamen in the capture of Canton. He married Jane Barbara, eldest daughter of Admiral Sir Edward Codrington, G.C.B.

Description.—Painted on a small scale, seen to the breast. The face is turned nearly in full, the brown eyes looking towards the spectator. The silvery hair and whiskers are very scanty. He wears a black coat, a yellowish waistcoat, and a deep black stock with pointed shirt collar above it. The arms are folded and the two hands sketchily indicated. A large portion of the face is in shadow of a deep red tone. The background a plain dark brown colour.

Bequeathed by his widow, and accepted by the Trustees, June 1884. (720.)

Dimensions.—1 ft. $3\frac{1}{2}$ ins. by 1 ft. $\frac{5}{8}$ in.

SIR FRANCIS PETER BOURGEOIS, R.A. 1756–1811.

Painted by Sir William Beechey, R.A.

Landscape painter. Donor of his gallery of ancient paintings to the Master, Wardens, and Fellows of Dulwich College for the public benefit. Born in London. The descendant of a respectable family at Berne, in Switzerland. Patronised by Lord Heathfield, he was at first intended for the army, but was more attracted to the arts, and placed under the care of Mr. De Louthembourg. In 1791 he was appointed painter to the King of Poland, who bestowed knighthood upon him, an honour confirmed by King George III. He was on terms of friendship with Noel Desenfans, a distinguished judge of fine arts, and inherited from him a valuable collection of pictures which had been formed for the King of Poland. These were eventually bequeathed by Sir Francis Bourgeois to Dulwich College. In 1793 Bourgeois was elected a member of the Royal Academy, and in 1794 appointed landscape painter to the King.

Description.—Figure seen to the waist and turned to the left, wearing a dark blue coat with metal buttons, a white waistcoat, collar, and frilled shirt. Round his neck, hanging by a white and scarlet ribbon, is a gold medal, the badge of the Polish Order of Merit. The face is seen turned in three quarters to the left, his grey eyes fixed on the spectator. Fair complexion, smooth, pink cheeks. Light admitted from the right-hand side. Background a dark red curtain.

This picture was engraved in the stipple manner by J. Vendramini, 1811, for Cadell's "Gallery of Contemporary Portraits."

Purchased by the Trustees, February 1867. (231.)

Dimensions.—2 ft. $4\frac{1}{2}$ ins. by 2 ft.

HON. ROBERT BOYLE, F.R.S. 1627-1691.

Painted by Frederic Kerseboom.

Natural philosopher and chemist. Youngest son of the great Earl of Cork. He was born at Lismore in Ireland, and educated at Eton under Sir H. Wootton. He then travelled through France, Switzerland, and Italy. Boyle was a universal observer of nature, and was the first to prove the elasticity of the air. In 1654 he settled at Oxford, and, in conjunction with Wilkins, Wallis, and Ward, led the way to establish the Royal Society. In 1662, Boyle was appointed by King Charles Governor of the Corporation for Propagating the Gospel in New England. He declined the presidency of the Royal Society and established by his will an annual lecture "in proof of the Christian Religion." Bentley was the first preacher on this foundation. A very interesting personal account of Boyle is given by his friend John Evelyn in a letter to William Wootton, dated 30th March 1696. His extreme regularity and simplicity in diet are supposed to have prolonged his life.

Description.—Canvas. The life-sized figure is seen to the waist, within a dark brown oval spandril. His close-shaven hollow-cheeked face is seen in three quarters to the left, the shiny black eyes looking at the spectator. His eyebrows are broad and of a pale yellow colour, and the lips a pale clear red. The hair is long, profusely curled and very glossy. The side of his nose is in shadow. His white ribbed cravat is tied simply and the long ends, terminating in a small white fringe, hang straight down. The shoulders are covered with a slate-coloured dressing gown. Background plain dark brown. Inscribed in the upper left-hand corner in small capital letters—

"HON^{BLE}

ROBERT BOYLE"

This picture was till recently in Dover House, Whitehall, and engraved, whilst in the possession of Lord Dover, by R. Woodman in the Gallery of Portraits, published in 1833 by Charles Knight, vol. 1, page 72.

Similar portraits, but showing more of the figure, are at Hampton Court Palace, the Royal Society, and Chatsworth.

Purchased by the Trustees, February 1885. (734.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

SIR JOHN BRAMSTON. 1577-1654.

Painted by Daniel Mytens.

Judge. Born at Maldon, in Essex; he became a student at Jesus College, Cambridge, and having entered the Middle Temple, was called to the bar in 1602. In 1634 he was made King's Serjeant and knighted.

* Called by S. Pepys *Causabon*, in a letter addressed to John Evelyn dated 30th August 1689.

In April 1635 he became Chief Justice of the King's Bench, but in consequence of his deciding against the Crown in the celebrated case of John Hampden, his appointment was cancelled. In the terms of peace offered to the King at Oxford in 1643, his re-appointment as Lord Chief Justice was recommended by the Parliament. He was nominated in 1647 a Commissioner of the Great Seal, with a seat in the House of Lords, but he evaded discharging the duties. Oliver Cromwell, when Protector, urged him to accept office as Chief Justice; but Bramston excused himself on the ground of his advanced age. He died at Skreens, near Roxwell, in Essex.

Description.—The figure, seen to the waist, is turned to the right and wears a black cap and a many times plaited ruff. Over his scarlet robe is suspended a collar of S.S. with portcullis and a jewelled rose in the centre. His severe countenance, with brown beard and moustaches, is turned in three quarters; the small dark eyes are fixed on the spectator. The background is plain dark brown.

Presented, May 1877, by the Honourable Society of Judges and Serjeants at Law.

It had formerly been known as Sir Randolph Crewe. (462.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

SIR DAVID BREWSTER, LL.D., K.H. 1781–1868.

*Painted by Sir John Watson Gordon,
R.A., P.R.S.A.*

Philosopher, optician, inventor, and a brilliant writer on scientific subjects. Born at Jedburgh, in Scotland, the son of a provincial schoolmaster, he raised himself by force of intellect to the front rank of British men of science. Brewster discovered the law of the polarization of light, and invented the dioptric apparatus for the illumination of lighthouses. As inventor of the stereoscope and kaleidoscope he is more popularly known. Conjointly with Davy, Herschel, and Babbage, he established the British Association, over which he presided in the year 1849. In 1855 Sir David completed "Memoirs of the Life, Writings, and Discoveries of Sir Isaac Newton." During the last eight years of his life he was Principal of the University of Edinburgh.

Description.—A life-sized figure, seen to the knees in a closely-buttoned brown coat, and a black satin scarf with a pin in it, seated facing the spectator. The face is seen in full; his grey eyes looking at the spectator. His hair and whiskers are very grey. He holds a pair of spectacles in his right hand, and a green shagreen case for them in his left. The back of the chair is crimson, and the background plain dark brown. Light admitted from the right-hand side.

Painted in 1864, and the artist's last picture. Presented, in 1865, to the National Gallery by his brother, Henry G. Watson, Esq.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (691.)

Dimensions.—4 ft. $\frac{3}{4}$ in. by 3 ft. 2 $\frac{1}{4}$ ins.

ALEXANDER HOOD, FIRST VISCOUNT BRIDPORT, K.B.
1726–1814.

Painted by Lemuel F. Abbott.

Admiral. Son of the vicar of Butleigh, in Somersetshire, and younger brother of Lord Hood, although, having been the first to enter the navy, he became in after life the senior admiral. Both brothers were initiated in their profession by the friendly interest and guidance of Vice-Admiral Smith. Alexander Hood, when captain of the “Minerva” frigate, recovered the “Warwick,” an English ship of the line, from the hands of the French. In 1778 he sailed with Sir Hugh Palliser in the grand fleet under the command of Admiral-Keppel. He was made rear-admiral in 1780, and in 1782 sailed as second in command of the fleet under Lord Howe to relieve Gibraltar. He held the same rank in the Channel Fleet in 1794, and bore a distinguished part in the great victory of the 1st of June. In 1795 he engaged the French fleet off L'Orient, and took three ships of the line. He held the command of the Channel Fleet till 1800, and was successively raised to the Irish and English peerages by the title of Baron and Viscount Bridport.

Description.—To the waist, the figure turned to the left, wearing a dark blue naval uniform with gold facings. The star of the Bath is conspicuous on his left breast. The smoothly-shaven face is seen nearly in full; the dark eyes looking steadily at the spectator. Hair white and loosely flowing. Background plain grey. Painted with impasto on twilled canvas.

Similar to the portrait, also by Abbott, engraved by Robinson in Lodge's Portraits, pl. 232.

Purchased by the Trustees, February 1862. (138.)

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN BRITTON, F.S.A. 1771–1857.

Painted, in 1845, by John Wood.

An eminent architectural draftsman and writer on topography; generally known as “the Wiltshire Antiquary.” He was the author of “Cathedral Antiquities,” a work distinguished for an accuracy of detail and a rendering of gothic ornament hitherto unexampled. His followers were Prout, Blore, Mackenzie,

Cattermole, Billings, and Henry Shaw. The engravings from these works were chiefly executed by John and Henry Le Keux.

Britton was born at Kingston, in Wiltshire. On quitting school at Chippenham he was bound apprentice to an uncle, a wine merchant in London, during which period he became acquainted with Edward Brayley, living at Clerkenwell and practising as an enameller, possessing similar taste and gifted with a power of writing. Their names were afterwards associated in many useful antiquarian publications. John Britton was self-taught and self-made, owing his success chiefly to an excellent memory and indomitable perseverance. He was associated with all the distinguished persons of his time.

Description.—A small picture painted on panel.

The figure, seen to below the knees, wearing a black suit, a black stock, and white shirt with high standing collar, is seated towards the left in a high-backed gothic chair, resting his right hand upon an open plan of Stonehenge laid on a table. To the left are shown the model of an architectural monument under a glass shade, an inkstand, and busts of Shakspeare and Lord Bacon. His dark grey eyes look at the spectator, and the hair and whiskers also are grey. Signed in yellow capitals in front, "JOHN WOOD Peint. 1845." Light is admitted from the right-hand side.

Presented, November 1882, by his widow. (667.)

Dimensions.—1 ft. 4½ ins. by 1 ft. 1½ ins.

THOMAS BRITTON. 1654-1714.

Painted by J. Wollaston.

Known as the Musical Small-coal Man. Born in Northamptonshire, near Higham Ferrers. Followed the business of a vendor of coals at Clerkenwell. Besides having a great taste for literature, he cultivated chemistry and music, and became an adept in the Rosicrucian science. He is considered to have been the first to establish musical concerts, which, although the accommodation was mean, were attended by the most fashionable company. Even Handel and Pepusch performed at them. Britton was seen in the morning with his sack and measure (as shown in the picture), carrying small coal, and in the evening presiding at his entertainments. He was a collector of rare books, and his library and musical instruments were sold by public auction. His death is said to have been hastened by some mischievous tricks in ventriloquism.

Description.—To the waist, wearing a grey dress with light buttons, a brown trimming round the neck, and a black hat. The long brown hair on each side conceals the ears. His dark brown eyes are fixed on the spectator. The eyebrows are dark brown and sharply defined. His left hand rests on a cylinder or coal measure in the left-hand corner. Inscribed in yellow letters on the upper left-hand corner on the plain brown background, "Tho. Britton" (sic). Signed in dark yellow letters on brown background, in the right-hand lower corner, "Atlas 68, 1708. J. Wollaston P." Light is admitted from the right-hand side.

This picture was in the 1867 National Portrait Exhibition, No. 188 of the catalogue.

It has been engraved in mezzotinto, by John Simon, with eight lines beneath, beginning :—

"Tho' mean thy rank, yet in thy humble cell."

Transferred from the British Museum, June 1879. (523.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HENRY, LORD BROUGHAM. 1778–1868.

Painted by James Lonsdale.

Lord Chancellor. Born in St. Andrew's Square, Edinburgh, where he was educated at the High School, whence he proceeded to the University. At the age of 17 he produced a paper on "The Inflection, Reflection, and Colours of Light," which was published in the Transactions of the Royal Society. He visited Norway and Sweden before establishing himself as an advocate in the Scottish law courts. In 1802 he joined Lord Jeffrey, Sydney Smith, and Francis Horner in founding the "Edinburgh Review." On coming to London he was called to the English bar in 1807 by the Society of Lincoln's Inn. Elected M.P. for Camelford in 1810. Appointed Attorney General to Queen Caroline April 1820, and conducted her defence in the House of Lords. Declined the place of Lord Chief Baron offered him by Mr. Canning. When the ministry, headed by Earl Grey, succeeded that of the Duke of Wellington, Mr. Brougham became Lord Chancellor, and was created Lord Brougham and Vaux. His utmost energies were applied in the House of Lords to the carrying of the Reform Bill. After four years' tenure of office he went out with his party, November 22nd, 1834; but when the Whigs were reinstated in power, the following year, Lord Brougham was not restored. To his energy were due the formation of the "Society for the Diffusion of Useful Knowledge," the foundation of the London University College and Hospital, and the establishment of the Social Science Association. As president of the latter, when in his 85th year, in 1863, he delivered an eloquent address at Edinburgh. He had been elected Lord Rector of the University of Glasgow in 1825, and was chosen Chancellor of the University of Edinburgh in 1860. He died at Cannes, in Provence, where he had purchased an estate.

Description.—A half-length figure, standing, facing the spectator, wearing a plain black suit and white neckcloth, holding a paper in his left hand, and pointing to a passage in it with his right forefinger, the thumb being uppermost. The face is turned nearly in profile to the left, the grey eyes looking away in the same direction. The hair is very dark and glossy. The background is a plain stone colour, with drapery covering the back of a chair in the left-hand corner. Light admitted from the right-hand side.

A similar picture was engraved for Jones's "Biographical Sketches of the Reform Ministers," London, 1832.

This was exhibited at the Royal Academy in 1822.

Presented, March 1873, by the son of the artist, James John Lonsdale, Esq. (361.)

Dimensions.—3 ft. 11 ins. by 2 ft. 9½ ins.

ELIZABETH BARRETT BROWNING. 1809–1861.

Drawn by Field Talfourd.

Poetess. Daughter of Edward Moulton, who afterwards took the name of Barrett, under whose care she received a classical education. At the age of 17 she published an "Essay on the Mind"; a translation of the "Prometheus" of Æschylus in 1833; "The Seraphim and other Poems," 1838; "A Drama of Exile, a Vision of Poets, and the Dead Pan," 1844. Married Robert Browning, and settled in Italy in 1846, where she produced "Casa Guidi Windows," 1851; "Aurora Leigh," 1857; and "Poems before Congress," 1860. She died at Florence.

"Her life was a short one; in the full bloom of her intellect her frail health gave way, and she died, leaving a noble record of genius to future ages, and a sweet memory to those who were her contemporaries."—*Personal Recollections of Mary Somerville.*

Description.—A vignette drawing in chalk on grey paper. The face is turned in three quarters to the left, her dark grey eyes are fixed on the spectator; the long glossy dark brown hair is gathered in masses on each side of the countenance, so as to conceal the ears. The two hands are joined to the left, as if resting on the back of a chair. The background is the plain tint of the paper. Signed and dated "Rome, March 1859." The light is admitted from the right-hand side.

This picture was contributed to the 1868 National Portrait Exhibition, No. 600 of the catalogue.

Presented, April 1871, by her friend, Miss Ellen Heaton. (322.)

Dimensions.—2 ft. by 1 ft. 5½ ins.

JAMES BRUCE, OF KINNAIRD. 1730–1794.

Painter unknown.

The well-known Abyssinian traveller; born at Kinnaird in Stirlingshire, and educated at Harrow and Edinburgh. Although in the first instance intended for the law, he entered into partnership with Mr. Allan, a wine merchant, and, on the death of his father in 1758, finding himself in possession of a moderate fortune, he was enabled to relinquish business and to gratify his strong desire for foreign travel and exploration. Having already devoted his

attention to the Arabic and Ethiopic languages, and studied drawing, he was assisted in his views by the Earl of Halifax, who, in 1762, appointed him Consul-General at Algiers, under the condition of his visiting the interior of Barbary and making sketches of the antiquities at that time existing there. But he subsequently carried out a far greater design. The result was published in 1790 in five quarto volumes, entitled "Travels to discover the Sources of the Nile, in the years 1768-73." A second edition was given, with a biography of the author in 1805, by his friend Dr. Alexander Murray. After so many perilous adventures in foreign lands, the death of Bruce was at last caused by an accidental fall down his own staircase, at Kinnaird.

Description.—Seen to the waist, seated to the left, writing. A globe and books are on the table before him. He wears a dark red coat, yellow waistcoat, white neckcloth, and frilled shirt. His smooth youthful face is turned nearly in profile to the left, and the very dark eyes look forward in the same direction. The hair is grey, as if powdered, and gathered in a large black bag-tie behind. The background plain grey. Light admitted from the right-hand side.

Purchased by the Trustees, May 1860. (100.)

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR MARC ISAMBARD BRUNEL. 1769-1849.

Painted by Samuel Drummond, A.R.A.

Civil engineer. Born at Hacqueville, in Normandy, and educated at Rouen with a view to his entering holy orders. But his genius having manifested itself for mechanical pursuits, he went through a course of studies to qualify him for the naval profession. He made several voyages to the West Indies, and on the outbreak of the French Revolution, established himself as a civil engineer at New York in 1793. Through the patronage of Earl Spencer the genius of Brunel found a wider scope in England, where, under the auspices of Earl St. Vincent, then at the head of the Admiralty, his plan for producing ships' blocks by machinery instead of manual labour was carried into execution in Portsmouth Dockyard. These arrangements were completed in 1806. Steam navigation also engaged a large share of his attention, and he established the Ramsgate vessels, which were amongst the first steamboats that were used on the River Thames.

Brunel was the author of many other useful and ingenious inventions. His greatest and most universally known work, the Thames Tunnel, was commenced under the auspices of the Duke of Wellington in 1824, and opened to the public for traffic in 1843. Already, in 1841, he had received the honour of knight-

hood. His son, Isambard Kingdom Brunel, was also a very distinguished engineer and inventor.

Description.—Seen to below the knees, seated in a red chair to the right, wearing a dark brown suit and a plain white cravat. His elbows rest on the arms of the chair, and his hands are joined. The smooth shaven face, wearing spectacles, is turned in three quarters to the right. Over a group of instruments, books, and models, on a table beside him to the right, is a view of the interior of the Thames Tunnel.

This picture was exhibited at the Royal Academy in 1836, No. 236 of the catalogue.

Purchased by the Trustees, December 1859. (89.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

GEORGE BUCHANAN. 1506–1582.

Painter unknown.

Scottish historian and poet. Tutor to James VI. of Scotland. Born at Killearn, in the county of Stirling. Educated at Paris. Served in the army, and became a student at the University of St. Andrew's. He translated Linacre's Grammar from English into Latin, printed in 1533. At Paris he incurred the enmity of Cardinal Beaton. During imprisonment in a Franciscan monastery he translated the Psalms into Latin. Having regained his freedom, Buchanan accompanied the Count de Brissac, Marshal of France, to Italy. He openly professed the Protestant religion, and was employed in reforming the Universities. Buchanan attached himself to the Regent Murray, and accompanied him to England, to prefer charges against Queen Mary, his former benefactress. Queen Elizabeth, to whom he had addressed some laudatory verses, settled a pension of 100*l.* upon him. He was appointed preceptor to the young King James VI. of Scotland, and published, in 1571, his "*Detectio Mariæ Reginae*," and, in 1579, his treatise "*De jure Regni apud Scotos*." His last work was a history of Scotland. It was published on the day that he died. He was buried at the expense of the city of Edinburgh in the Grey-Friars churchyard.

Description.—On a small scale. Seen nearly three quarters length; in long black robe standing facing the spectator, holding a yellow-edged book up in his right hand, for reading. The left hand rests on a green covered table. He wears a black skull cap, leaving the ears exposed, and a narrow, close-fitting collar to his shirt. The face is seen in three quarters to the left. The eyes small and very dark, are fixed on the spectator. Eyebrows narrow and sharply defined. Moustaches grey and beard yellow brown. Inscribed above, on the plain dark brown background, in yellow,—

SIC BUCHANANVS ORA SIC VVLTVM TVLIT PETE SCRIPTA ET
ASTRA. MOSSE SI MENTEM CVPIS ETATIS 76. AN° 1581.

Painted on strong oak panel.

A small engraving, "Ætat. 76," by J. Clark, within an oval containing, in an exergue, two lines as above, resembles the countenance shown in this picture. It is the frontispiece to an edition of the History, published by Paton, at Edinburgh, 1727.

Transferred from the British Museum, June 1879. (524.)

Dimensions.—1 ft. 1½ ins. by 10¾ ins.

**GEORGE VILLIERS, FIRST DUKE OF BUCKINGHAM, K.G.,
AND FAMILY. 1592-1628.**

Painted by Gerard Honthorst.

Third son of Sir George Villiers. Born at Brookesby, in Leicestershire. The favourite of two successive Kings, James I. and Charles I. He accompanied the latter, when Prince of Wales, to Spain, on his romantic expedition to woo the Infanta, 1623. George Villiers filled many of the highest offices of court and state, and was the chief dispenser of royal patronage. In 1616 he became K.G. and Master of the Horse, and was raised to the peerage as Viscount Villiers; in 1619 he was appointed Lord Admiral of England, having previously received in rapid succession the patents of Earl and Marquess of Buckingham, and during his absence in Spain, a Dukedom was bestowed upon him. He was stabbed mortally by Felton at Portsmouth in August 1628, and was buried in Westminster Abbey.

He married the Lady Catherine Manners, daughter of the Earl of Rutland, here represented, holding her infant son, successor to the Dukedom, on her lap. Lady Mary Villiers, the eldest child, stands beside her. Lady Mary became, by three successive marriages, Lady Herbert, Duchess of Richmond, and Countess of Carlisle.

Description.—A family group composed of four figures; the infant only is full length; the rest are seen to the knees. In the centre the duchess is seated facing the spectator, wearing a primrose yellow dress and blue bows, with a rich wide-spreading lace collar falling upon the shoulders, and a quantity of the last-named material gathered in fullness on the sleeves at her elbows. She holds her infant son, a full-length figure, standing upon her knees attired in a long white robe and close-fitting cap with a red coral for children dangling from his neck by a blue ribbon. The child stretches forth his hands towards some gay-coloured flowers held by his sister in her apron with both hands. This sister, Lady Mary Villiers, wears a red dress richly embroidered with silver and a white lace edging, bordering the top of her yellow-brown hair. A rich landscape of dark trees and blue sky compose the background to the left. The Duke is seated in the extreme right end of the picture, turned towards the left, wearing a black suit striped with silver, and a black cloak over his left arm embroidered with a star surrounded by long silver rays. The blue ribbon of the Garter crosses his breast, and a richly patterned white lace collar, without any tassels, fits close to his cheeks and falls down to his shoulders. He rests his left hand on a stick, and holds a folded letter down in his right. Both he and the Duchess fix their very dark eyes on the spectator. The Duke's face is turned in

three quarters to the left, the side of his nose and much of his left cheek being in shadow. His hair is very dark and hangs down on each side so as to conceal the ears. The brown tuft on his chin trimmed to a peak casts a shadow on his white lace collar.

A similar picture, but with a dark background, is in the Royal collection at Buckingham Palace. It is thus described in Van der Doort's catalogue of the pictures belonging to King Charles I., taken in 1639 (page 125 of Bathoe's edition):—"Above the chimney the Duke of Buckingham, with his lady and two children, half figures, so big as the life. Done by Hunkirst. 6 feet by 4."

Another group, according to a description published in the "Gentleman's Magazine" for September 1812, was formerly at Lord Poulett's country seat, Hinton St. George.

This picture was till recently in the collection of Sir Frederick Adair Roe, Bart.

Purchased by the Trustees, March 1834. (711.)

Dimensions.—4 ft. 7 ins. by 6 ft. 4 ins.

GEORGE VILLIERS, SECOND DUKE OF BUCKINGHAM, K.G.
1627-1687.

Painted by Sir Peter Lely.

The profligate courtier and companion of Charles II. One of the Cabal Ministry. Author of various poems and the play of "The Rehearsal." He slew the Earl of Shrewsbury in a duel, 1668.

Description.—The figure, seen to the waist, wearing the robes and collar of the Garter, is turned to the left. His smooth, round, fat face, with faint indication of moustaches, is seen in three quarters turned to the left. The dark slate-grey eyes are fixed on the spectator. The shield of St. George, within a Garter, and with no rays emanating from it, is embroidered on the blue mantle covering his left breast. The detached figure of St. George, on a large white horse, hanging from the collar of the Order, is very conspicuous. Background plain dark brown. Light admitted from right hand.

From the collection of the Marquess of Hastings.

Purchased by the Trustees, February 1869. (279.)

Dimensions.—2 ft. 5 ins. by 2 ft.

THE VERY REV. WILLIAM BUCKLAND, D.D. 1784-1856.

Sculptured by Henry Weekes, R.A.

Dean of Westminster, and eminent geologist.

Born at Axminster, Devon, and educated at Winchester and Oxford. In 1813 he was appointed reader in Mineralogy at Corpus Christi College, Oxford, and subsequently became reader

in Geology to the University. His original views were shown in a lecture which he delivered there in 1820, and afterwards published under the title "*Vindiciæ Geologicæ, or the connection of Geology with Religion explained.*" The science of geology was materially advanced by the publication of his treatise in 1823, under the name of "*Reliquiæ Diluvianæ.*" In 1825 Dr. Buckland was made a canon of Christ Church, Oxford; and when the British Association assembled in that city in 1832, he was called upon to preside over their meetings. He published in 1836 his famous Bridgewater treatise, "*Geology and Mineralogy considered with reference to Natural Theology.*" In 1845 he was appointed Dean of Westminster, and, as a Trustee of the British Museum, contributed largely to the value of the national collections. The latest years of his life were spent in seclusion.

Description.—Wearing an ordinary coat, buttoned on the breast, and a high, standing shirt-collar above the cravat. The badge of the Order of the Bath is suspended round his neck. The head is nearly bald, and turned slightly towards his left shoulder. The eyeballs are not indicated.

A bust, produced in metal, by means of the electrotype process. Presented, March 1860, by the sculptor, by whose permission the electrotype was made. See Introductory Notice, page 7. (255.)

SIR FRANCIS BULLER, BART. 1746–1800.

Painted by Mather Brown.

Judge. Descended from a distinguished Cornish family, with the blood also of Chief Justice Pollexfen in his veins. His mother was Lady Jane Bathurst, sister of Lord Chancellor Bathurst. He entered at the Inner Temple 1763, and was called to the bar in 1772. Lord Mansfield promoted his advancement, and in 1778 he was appointed a judge of the King's Bench, being then at the early age of 32. He received a baronetcy in 1790, and in 1794 was removed into the Court of Common Pleas. He died at his house in Bedford Square, and was buried in St. Andrews, Holborn. The charge brought against his name for having given a harsh decision with respect to "wife beating" is said to be entirely unfounded.

Description.—To the knees, wearing scarlet robes and bands. Seated in a gothic carved wooden chair, towards the right, resting his hands on the knobs of the chair. Face in three quarters to the left, blue staring eyes looking away in the same direction. Long full judicial wig. Westminster Abbey seen in distance to the right, in a stormy sky. Green curtain and tassels above. Light admitted from the right-hand side.

A similar picture has been engraved under the direction of Bartolozzi.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (458.)

Dimensions.—4 ft. 1½ ins. by 2 ft. ½ in.

SIR FRANCIS BURDETT, BART., M.P. 1770-1844.

Painted by Thomas Phillips, R.A.

Politician. Entering Parliament for the first time in 1796 as member for Boroughbridge, and afterwards for Middlesex, he speedily attained high distinction as an orator in the foremost Opposition ranks. Lord Byron, writing in 1813, expresses his admiration of Burdett's "sweet and silvery" tones, and adds that he seemed to be "the greatest favourite" in the House of Commons. Sir Francis was wounded in a duel with Mr. James Paul, 1807, on Wimbledon Common, and returned for Westminster by a great majority immediately afterwards. On the publication of a letter in 1810, in Cobbett's "Political Register," denying the power of the House to imprison delinquents, he was committed to the Tower, and remained in confinement nearly three months—the last of its long series of state prisoners. He declined to stand for Westminster at the general election in 1837, but was returned for Wiltshire, and retained his seat for that county till his death.

Description.—To the waist, wearing a black coat, white neckcloth, and high-standing shirt collar. The face is turned almost in profile to the left, the grey eyes looking forward in the same direction. The complexion very fair, and the cheeks smooth. Background plain dark brown. Light admitted from the right-hand side.

Painted for Lord Dudley Coutts Stuart in 1834.

Presented by the Baroness Burdett Coutts, April 1858. (34.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

ANOTHER PORTRAIT.

Painted by Sir Martin Archer Shee, P.R.A.

Description.—Seen to the waist, in blue coat, yellow buttons, and a white cravat. The eyes are blue, looking towards the right; face quite smooth; silvery hair. The face turned in three quarters to the left, the light being admitted from the right-hand side. His left hand rests on the top of a walking stick.

In this portrait Sir Francis appears more advanced in years than in the preceding one.

Presented by his daughter, Mrs. Trevanion, June 1876. (432.)

Dimensions.—2 ft. 5 ins. by 2 ft.

For another portrait, see the picture of the HOUSE OF COMMONS by Sir G. Hayter, page 503.

WILLIAM CECIL, LORD BURGHLEY, K.G. 1520-1598.

Painted probably by Marc Gheeraedts.

Lord High Treasurer. The great minister of Queen Elizabeth. Son of Richard Cecil, Master of the Robes to Henry VIII., by Jane Heckington. Born at Bourn in Lincolnshire, and educated at Grantham and Stamford, and at St. John's College, Cambridge. Before his twentieth year, he read discourses on sophistry and the Greek language. He studied the law at Gray's Inn, and was appointed Master of Requests. He accompanied the Protector Somerset to Scotland, and was present at the battle of Musselburgh. He was advanced to the office of Secretary of State, and, on the accession of Elizabeth, was also made Master of the Court of Wards. In maintaining his supremacy he was in constant rivalry with the Earl of Leicester. In 1571 Cecil was raised to the peerage by the title of Baron Burghley, and in the following year elected a Knight of the Garter, and succeeded the Marquess of Winchester as Lord High Treasurer. His sagacity in the conduct of business was equally shown in all branches of legislature. When asked how he accomplished so much, he answered that "the shortest way to do many things was by doing only one at a time." After the discovery of Babington's conspiracy Cecil never ceased to urge the necessity of the trial and conviction of Mary Queen of Scots. He was twice married, first to a sister of the celebrated Sir John Cheke, and secondly to Mildred, daughter of Sir Anthony Cooke, director of the studies of Edward VI. This lady possessed great learning and very varied accomplishments. One of Lord Burghley's latest efforts was, in opposition to the youthful Earl of Essex, to bring about a peace with Spain. He was buried at Stamford. Of his personal appearance we are told "Though not remarkably tall, nor eminently handsome, his person " was always agreeable, and became more and more so as he grew " in years."

Description.—A half-length figure, standing to the right, wearing the mantle and robes of the Garter, and a black cap with jewel in front, having flaps which conceal the ears, and a white lace ruff. The collar of knots and roses, with oval badge of George and Dragon encircled by the Garter: in this the horse gallops to the left. The Lord Treasurer grasps his wand about a hand's breadth from the top, and rests his left hand on the top of the sword-hilt belted at his side. A broad red sash crosses his breast, with a circular buckle on his right shoulder. The face is seen in three quarters to the right. Complexion fair, and hair white. The pale slaty-grey eyes are fixed on the spectator. Background plain dark brown.

Formerly in the possession of Lord Dalling.

Purchased by the Trustees, March 1873. (362.)

Dimensions.—3 ft. 7½ ins. by 2 ft. 10¾ ins.

(a.) ANOTHER PORTRAIT.*Painter unknown.*

Description.—Seen nearly to waist, and scarcely wide enough to include the shoulders. In robes of the Garter, wearing a black cap, with small jewel in front, and long black ear-flaps, terminating in a small black knot. Face three quarters to the right. Plain ruff. The collar of the Garter hangs over the broad crimson sash, with buckle on his right shoulder; this crosses over the blue mantle of the Garter. Very sketchily painted. Inscribed in left-hand corner, "*Cor enim via sua*" (sic).

Painted on a tall square oak panel.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (525.)

Dimensions.—1 ft. 9½ ins. by 1 ft. 3¼ ins.

(b.) ANOTHER PORTRAIT.*Painter unknown.*

Description.—A half-length figure clothed in black, with a long golden chain and badge of the order of the Garter hanging in front, standing to the right as a green covered table. He holds a short white wand in his right hand, and a folded paper in the other. His face is turned in three-quarters to the right, and the pale grey eyes are looking at the spectator. His complexion is fair, and his light yellow beard is divided into two long masses below the chin, the latter being bare, with only a small tuft attached to the lower lip. The furred collar of his mantle rises high, as seen in the portrait of the Earl of Sussex, with gold buttons on his shoulders. His frill and ruffles are quite plain white. There are no rings on his fingers. The chain by which the oval badge of St. George and the dragon hangs, is composed of five rows of small links. No gold is employed on this picture.

Painted on panel, composed of three vertical pieces.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (715.)

Dimensions.—2 ft. 9¼ ins. by 2 ft. 4 ins.

RIGHT HON. EDMUND BURKE, M.P. 1729-1797.

Painted by Sir Joshua Reynolds, P.R.A.

The eminent statesman, orator, and writer.

The son of an attorney. Born at Dublin. Educated in the school of Abraham Shackleton, a Quaker, and afterwards at Trinity College, Dublin. Entered the Middle Temple 1753, where he applied more to general literature than to law. In 1756 he published his "Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful," which introduced him to the most eminent literary characters of the day. Shortly after this Mr. Burke suggested to Dodsley the plan of the "Annual Register," the historical portion of which he wrote for several years. In 1765 he became private secretary to the

Marquess of Rockingham, and was returned to Parliament for Wendover. In the contest between Great Britain and the Colonies, Burke was distinguished as a vehement opponent of the Government. His celebrated speech on American taxation was delivered April 19th, 1774. At this period he brought in and carried his famous Bill for the reform of the Civil List. In the second Rockingham Administration he was appointed Paymaster-General of the Forces. In 1783 Mr. Burke had his share in the Coalition Ministry; but on the establishment of Mr. Pitt at the head of affairs, Burke was thrown into opposition, and never afterwards was a member of the Government. In February 1788 began the trial of Warren Hastings in Westminster Hall, when Mr. Burke opened the impeachment in a speech of four days' duration. In 1790 he published his celebrated "Reflections on the French Revolution," which produced a complete estrangement from Mr. Fox. He warmly supported the ministry in hostility to France. In 1794 he retired from Parliament, and died at Beaconsfield.

Mr. Burke's personal appearance is thus described by Miss Burney, "He is tall, his figure is noble, his air commanding, his address graceful; his voice is clear, penetrating, sonorous, and powerful; his language copious, various, and eloquent. His manners are attractive, his conversation delightful, Mr. Burke darting from subject to subject with as much rapidity as entertainment." Sir James Prior says that "Like Mr. Fox, he was somewhat negligent in common dress, being latterly distinguished by a tight brown coat which seemed to impede freedom of motion, and a little bob-wig with curls, which, in addition to his spectacles, made him be recognised by those who had never previously seen him."

Description.—The statesman is represented with his face turned nearly in profile to the left, wearing his natural brown hair, with the black string of his eye-glass passing over the cravat.

This picture resembles one at Milton House that was painted in 1775, and presented by Mrs. Burke to Earl Fitzwilliam.

A celebrated portrait of Mr. Burke, commenced by Sir Joshua in 1773, for Mr. Thrale, at Streatham, is turned the other way, and shows him with the hair powdered.

Formerly the property of Mr. T. Haviland Burke.

It was engraved in stipple by C. E. Wagstaff for Charles Knight's "Gallery of Portraits," 1834, vol. 3, p. 33, and there described as "in the possession of T. H. Burke, Esq."

Purchased by the Trustees, February 1882. (655.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¾ in.

ANOTHER PORTRAIT.

Painted by a pupil of Sir Joshua Reynolds.

Description.—The same as the preceding.

This portrait was formerly the property of Mr. Charles Phillips.

Purchased by the Trustees, April 1874. (389.)

Dimensions.—2 ft. 5 ins. by 2 ft.

This portrait has been lent to the National Gallery of Ireland, under Treasury authority dated 2nd August 1882.

GILBERT BURNET, D.D. 1643–1715.

Painted by John Riley in 1690.

Bishop of Salisbury. Historian. Born at Edinburgh and educated at Aberdeen. He was at first intended to follow his father in the profession of the law, but his own choice was for divinity, and he received a license to preach according to the forms of the Scotch Church in 1661. In 1665 he received ordination from the Bishop of Edinburgh, and officiated during five years as minister of Saltoun in East Lothian. His first publication, “A Modest and Free Conference between a Conformist and a Nonconformist,” appeared in 1669. That same year he was appointed Professor of Divinity at Glasgow. In 1674 Burnet removed to London, and became preacher at the Rolls Chapel. His “Memoirs of the Dukes of Hamilton,” published in 1676, was followed, in 1679, by the first folio volume of the “History of the Reformation,” for which the author received the extraordinary honour of the thanks of both Houses of Parliament. After the execution of Lord Russell, whom he attended on the scaffold, he fell into disfavour with the Court, and was deprived of his ecclesiastical appointments. On the accession of King James, Burnet retired to the Continent. In Holland he acquired the favour and confidence of William Prince of Orange, and accompanied him to England as his chaplain, in 1688. After the Revolution he was appointed Bishop of Salisbury, and in 1698 was entrusted with the education of the Duke of Gloucester, son to the Princess Anne. In 1699 his “Exposition of the Thirty-nine Articles” first appeared. Burnet died at his house in Clerkenwell. The “History of his own Life and Times” was published by his son in 1724.

Description.—Seen to the waist, within a stone oval framework enriched as if carved with foliage. The figure is turned to the right, and wears a dull purple coloured mantle lined with white, and the shield of St. George, encircled by the Garter embroidered on his left breast. A plain square-cut white band fits close to his

chin. The smooth round face is turned in three quarters to the right, and the black eyes look towards the spectator. The hair and eyebrows are very dark brown. The ears are not seen. As Chancellor of the Order of the Garter, he wears the badge hanging by a gold chain, below the striped cords which fasten the mantle.

This portrait was engraved in mezzotinto by John Smith.

Purchased by the Trustees, March 1863. (159.)

Dimensions.—2 ft. 5 in. by 2 ft.

THOMAS BURNET, LL.D. 1635–1715.

Painted by Louis Elle, who assumed the name of Ferdinand.

Master of the Charterhouse. Born at Croft in Yorkshire. Studied at Clare Hall, Cambridge, under Dr. Tillotson. Author of "Telluris Theoria Sacra," 1681, and "De Statu Mortuorum." Was made Master of the Charterhouse in 1685.

Description.—To the waist. A youthful countenance. Wearing a long dark brown wig, a lace cravat and a dark robe, lined with dark crimson, covering the shoulder and supported by his right hand. The face is seen in three quarters to the left. The dark brown eyes are turned on the spectator; his eyebrows are broad and deep brown; complexion sallow. Light is admitted from the right.

Inscribed in dark yellow capitals following the curved boundary of the picture,—

THO: BURNET AUCTOR THEORIÆ TELLURIS &c.

AD VIVUM PINXIT ROMÆ FERDINAND 1675.

Painted on an oval-shaped canvas, fitted into a square gold frame.

Transferred, June 1879, from the British Museum, to which it had been bequeathed by Matthew Waters, Esq., 1788. (526.)

Dimensions.—2 ft. 4½ ins. by 1 ft. 10½ ins.

ROBERT BURNS. 1759–1796.

Painted by Alexander Nasmyth.

The immortal "Ayrshire ploughman." He was born in a cottage which his father, William Burness, a poor gardener, had built with his own hands. The elements of learning, including also the rudiments of the French language, were imparted to young Robert at the parish school of Dalrymple. It was in his sixteenth year that he first, as it was termed by himself, "committed the sin of rhyme." After his father's decease, in absolute poverty, in 1784, Burns determined to try his fortune in Jamaica, and in order to raise money for his passage proposed to publish his few poems by subscription. Their unexpected but most deserved success detained the poet in Scotland, and at a later

period he obtained a small office as exciseman. In 1792, at the suggestion of Mr. George Thomson, Clerk to the Board of Manufactures at Edinburgh, Burns composed new songs (many of them masterpieces) for a collection of Scottish national airs, and he continued to add to that collection until even the last month of his too brief existence.

Description.—On a small scale, within an oval spandril frame, seen to the waist, the figure directly fronting the spectator. He wears a dark green coat, grey waistcoat, and a white neckcloth without any collar. The face is turned in three quarters to the left, and the very dark brown eyes look away in the same direction. The hair and eyebrows are also very dark. Background of sky, with distant mountains, and trees below.

This portrait was painted for Mr. George Thomson, of Edinburgh, mentioned above. Engraved by Samuel Cousins in 1830, and recently by R. B. Parkes.

Presented, June 1858, by John Dillon, Esq. (46.)

Dimensions.—(Oval) 1 ft. 0½ in. by 9½ ins.

RICHARD BUSBY, D.D. 1606–1695.

Painter unknown.

Head master of Westminster School. Born at Lutton in Leicestershire. Educated at Westminster, and elected student of Christ Church, Oxford, in 1624. Appointed, in 1640, to the head mastership of Westminster School, which he maintained in high repute, with severe discipline, during a term of 55 years. In 1660 the King gave him a prebendal stall in Westminster Abbey. He was also made treasurer and canon residentiary of Wells. He was buried in Westminster Abbey, where a monument was erected to his memory. He used to say, in defence of his discipline, that the rod was his sieve, and that whosoever could not pass through it, was no boy for him. Of Dr. South when young he observed, "I can see great talents in that sulky boy, and I will bring them out with my rod."

Description.—A bust portrait, wearing close black cap, square collar and black gown. Face seen in three quarters to the left.

This portrait was engraved in folio by R. White, with the face turned the same way. Also in mezzotinto by J. Watson.

Purchased by the Trustees, March 1876. (419.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

SAMUEL BUTLER. 1612–1680.

Drawn in crayons by E. Lutterel.

Author of "Hudibras." Son of a farmer. Born at Strensham, in Worcestershire, and educated at the cathedral school. He is

said also to have studied at Cambridge. At the house of Elizabeth, Countess of Kent, he became acquainted with the learned John Selden. Butler, during the period of the Civil War, was attached to the family of Sir Samuel Luke, a Puritan, and one of Cromwell's officers in Bedfordshire, from whose person the character of Hudibras, in his famous poem, was taken. At the Restoration Butler became secretary to the Earl of Carbery, the Lord President of Wales, and was appointed steward of Ludlow Castle. About this time he married Mrs. Herbert, a lady of birth and fortune. In 1663 was published the first part of his celebrated poem of Hudibras, the second in 1664, and the concluding part in 1678. Its popularity was unprecedented, but the author lay neglected. The fortune that he had received with his wife was not properly secured, and Butler died in London in poverty. He was interred at the expense of a friend in St. Paul's, Covent Garden; a bust and cenotaph were subsequently placed in Westminster Abbey.

Description.—On a small scale. Seen to the waist, the figure turned to the right, wearing a dark dress and long brown hair, and a long plain square-cut grey band. The closely-shaven face is turned in three quarters to the right, and the dark grey eyes look fixedly at the spectator. The hair falls low down over the forehead. Background a plain dark grey colour.

Drawn upon oak panel.

Purchased by the Trustees, July 1867. (248.)

Dimensions.—1 ft. 0½ in. by 9½ ins.

SIR WILLIAM BUTTS, M.D. Died 1545.

Painted by a scholar of Holbein.

Physician to King Henry VIII., and one of the founders of the College of Physicians. He was a native of Norfolk, and educated at Caius College, Cambridge. The King appointed him his domestic physician, and bestowed the honour of knighthood on him. Many prescriptions in his handwriting are still preserved in the British Museum. He enjoyed especial favour at Court, and was selected as the subject of some epigrams by Bishop Parkhurst. He is introduced in Shakspeare's Play of Henry VIII. (Act V. sc. 2.)

Description.—Seen to the waist, turned to the right, wearing a black gown edged with fur, a gold chain, and a black cap with a long string at the side. The face is close-shaven and turned nearly in profile to the right; the dark eyes looking forward in the same direction. The hair as seen at the side is thin and white. The links of his massive gold chain are gilded. The background is a plain pale turquoise blue.

Inscribed with the age, 59.

A similar portrait appears in the large picture of Henry VIII. granting a charter to the Barber Surgeons.

A fine portrait, apparently the original of this picture, was contributed to the 1866 National Portrait Exhibition by Mr. W. H. Pole Carew; No. 110 of the catalogue.

Purchased by the Trustees, February 1866. (210.)

Dimensions.—Panel, 1 ft. 6½ ins. by 1 ft. 2½ ins.

GEORGE GORDON, SIXTH LORD BYRON. 1788–1824.

Painted by Thomas Phillips, R.A.

The Poet. Born in Holles Street, London. At the age of five years George Byron (for he did not inherit the title or estate until the age of ten) was sent to a small day-school at Aberdeen. Subsequently he received his education at Harrow and at Trinity College, Cambridge. The course of his life and the series of his writings are so well known and so recent as scarcely to require notice in this place.

Description.—The figure, seen to the waist, is represented standing facing the spectator, wearing an Albanian costume, with a turban of variegated colour, one end hanging down in front of his left ear. The face is seen in three quarters to the left, his large grey eyes looking in the same direction. The eyebrows are soft pale brown, and the lips full and rich red, with small moustaches curled upwards. The cheeks are smooth and the complexion clear. His left hand is partially seen holding a sword which rests on the same arm. Background plain dark grey. The light is admitted from the right-hand side.

This picture is a replica of one formerly the property of Lady Milbanke, and now in the possession of the Earl of Lovelace.

The original picture was exhibited at the Royal Academy in 1814, No. 84 of the catalogue.

Purchased by the Trustees, March 1862. (142.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

* * For a portrait of Anne Isabella Milbanke, Lady Byron, see the picture of the ANTI-SLAVERY CONVENTION, page 518.

WILLIAM, FIRST EARL CADOGAN, K.T. 1675–1726.

Painted by Louis Laguerre.

General. As brigadier he distinguished himself at the battle of Blenheim, and at the forcing of the French lines near Tirmont. Attaining the rank of major-general, he served through the following campaigns in Flanders, being always foremost in the confidence and friendship of the Duke of Marlborough. He commanded the army in Scotland at the close of the insurrection of 1715. Next year he was raised to the peerage as Lord Cadogan, and was

promoted to an earldom in 1818 ; and at the death of his illustrious chief, the Duke of Marlborough, in 1722, he became Commander-in-Chief. He was elected a Knight of the Order of the Thistle. 1716.

Description.—A standing figure, seen to the knees, turned to the right, wearing white armour, with broad gold bands. The badge of St. Andrew hangs loosely by a long pale blue ribbon at his right hip. He wears beneath his body-armour a short scarlet skirt. His right hand rests on the top of a baton planted on a rock ; the left arm is a-kimbo. He wears a long light-coloured wig. His round smooth face is turned in three quarters to the left, and his grey eyes look away in the same direction. The space between the top of his breast-plate and his chin is filled with a plain white cravat bunched out. The background is very dark, a tree being dimly visible to the right.

From Shotover.

Purchased by the Trustees, June 1857. (18.)

Dimensions.—5 ft. 2 ins. by 3 ft. 10 ins.

SIR JULIUS CÆSAR. 1558–1636.

Painter unknown.

Judge. A learned civilian of noble foreign extraction on both sides. Born at Tottenham, in Middlesex. His father, a Genoese by birth, was a physician to Queen Mary and Queen Elizabeth. His names were CÆSAR ADELMAR, but Queen Mary commanded him to adopt the first only as his family name. Julius was educated at Magdalen Hall, Oxford, from whence he went to Paris and took the degree of Doctor of Civil Law. In 1584 he was made Judge of the High Court of Admiralty, and Master of St. Katherine's Hospital, near the Tower, 1596. On the accession of James I. he was knighted at Greenwich, May 20, 1603, and on April 11, 1606, was appointed Chancellor and Under Treasurer of the Exchequer, which office he resigned in 1614 on being appointed Master of the Rolls. He presided at the trial between the Earl of Essex and his Countess, and pronounced for the divorce. To Lord Bacon, with whom he was connected by marriage, he was a steady friend, often assisting him in his misfortunes ; he was with him at the time of his death. In the words of Fuller "He was a man of great gravity and integrity, and " remarkable for his extensive bounty and charity to all persons of " worth who were in want, so that he might seem to be almoner-general of the nation." He died in London, and was buried in the church of Great St. Helen's, Bishopsgate, where a quaint monument is erected to his memory.

Description.—To the waist, wearing a plain black dress, and a conical black skull-cap trimmed with lace, the pointed pattern of which is directed upwards, partly covering the forehead. His many times folded white ruff is divided in front, but without tassels. The face is seen turned in three quarters to the right. The eyes are dark gray and looking at the spectator, with a mild expression. The ear is partly covered by the cap. His beard and moustaches are of a pale flaxen colour.

Transferred, June 1879, from the British Museum, to which it had been presented as a portrait of "Spelman" by Dr. A. Gifford. (527.)

Dimensions.—2 ft. 3 ins. by 2 ft.

CHARLES PRATT, EARL CAMDEN. 1713–1794.

Painted by Nathaniel Dance, R.A.

Lord Chancellor. Son of Sir John Pratt, Chief Justice of the Court of King's Bench. Born at Kensington; educated at Eton and at King's College, Cambridge. In 1739 he took his Master's degree, and became a student of Lincoln's Inn, where he was called to the bar. In 1759 he was chosen Recorder of Bath, and the same year was made Attorney General. In 1761 he accepted the office of Chief Justice of the Common Pleas, in which he acquired an unusual degree of popularity in his decision in the case of general warrants, whereby Wilkes was released from confinement. In 1765 he was created Baron Camden, and in the following year was appointed, by his old friend the Earl of Chatham, Lord Chancellor, but in 1770 was removed from office in consequence of his vigorous opposition to the American war. In 1782 he became President of the Council, and in 1786 was raised to an earldom. He died in Hill Street, Berkeley Square, and was buried at Seal, in Kent.

Description.—Seen to below the knees, seated to the left, wearing the black and gold embroidered robes of the Lord Chancellor, and a long official wig fully curled, with necktie and ruffles at wrists of fine white lace. The face is seen in three quarters turned towards the left. A red curtain falls behind. The purse of the Great Seal lies on a table to the left. The fingers of his right hand are inserted in the pages of a book. His left arm rests on the arm of the chair. The large grey eyes are looking earnestly away to the left. The eyebrows are thick and pale brown in colour. Cheeks full and the chin double. Lips pale red. No ring on finger.

This picture, which was formerly the property of Mrs. Montagu in Portman Square, corresponds exactly with one at Bayham Abbey, in the possession of the Marquess Camden, excepting that in the latter he wears a black three-cornered hat over the wig so as partly to shade the face. The difference is shown in the engraving by H. Robinson, for Lodge's Portraits.

Purchased by the Trustees, February 1872. (336.)

Dimensions.—4 ft. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Copied from Sir Joshua Reynolds.

Description.—To the waist, seated in red-backed chair, wearing scarlet robes, long judicial wig and bands. The collar of SS and portcullises hang in front of his ample cape. He rests his right arm on a stone pedestal; the right hand alone is seen. Face in three quarters to the right. His dark grey eyes looking earnestly in the same direction. Background dark brown.

This picture, so far as seen, corresponds with a large full length portrait of the Lord Chancellor in the possession of the Marquess Camden, at Bayham Abbey. It was exhibited at Burlington House in 1880. The upper part of the figure was engraved in 1811 by H. Meyer, in stipple, for Cadell's "Contemporary Portraits," 4to, 1822. Engraved also full length in mezzotinto by J. G. Haid.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (459.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

WILLIAM CAMDEN. 1551-1623.

Painted by Marc Gheeraedts.

One of the most learned and distinguished of British antiquaries. Born in the Old Bailey; educated first at Christ's Hospital and afterwards at St. Paul's School. Studied at Oxford under Dr. Thomas Thornton, who was at the same time tutor to Sir Philip Sidney. By the interest of Dr. Gabriel Goodman, Dean of Westminster, he obtained the appointment of Second Master of Westminster School. With a view to publishing his descriptive survey of the antiquities of the British Isles, he made a journey through Suffolk into Yorkshire in 1582, returning through Lancashire. The "Britannia" appeared in 1586, dedicated to Lord Treasurer Burghley. In the space of three years there were sold of it three editions at London, one at Frankfort, 1590, one in Germany, and a fourth at London in 1594. In 1589 he took a journey into Devonshire, and in the following year visited Wales. In March 1592 Camden became Head Master of Westminster School. On the death of Leigh, Clarencieux King-at-Arms, Camden was appointed to succeed him in the Herald's College. In 1597 he published his Greek Grammar "in usum Regiæ Scholæ Westmonasteriensis," which had an immense sale. He refused the office of Master of Requests. In 1600 he accompanied his friend, Sir Robert Cotton, to Carlisle, and surveyed the northern counties. On the discovery of the Gunpowder Plot, the King directed Camden to translate the account of the trial of the

conspirators into Latin, which was published in 1607. The first part of his "Annals of Queen Elizabeth" was published in 1615. King James had perused and annotated the work before it was printed. Camden maintained a correspondence with the President De Thou, and all the learned men of his time. He was appointed historian to the newly projected College at Chelsea, and being now advanced in years, lived in retirement at Chislehurst. He founded a professorship of History at Oxford to which Degory Wheare, fellow of Exeter College, was the first appointed. Camden died at Chislehurst, and was buried in Westminster Abbey, where a monument is erected to his memory.

Description.—Seen to the waist, wearing a black skull-cap, and elaborately plaited ruff, rising high behind ears. Face turned in three quarters to left. Dark background. Beard grey, florid complexion. Eyes dark brown, looking at spectator. Eyebrows thick and black. Cheeks very red. Inscribed in yellow letters in upper left-hand, *PONDERUS NON FUGIENDO*. On other side, *ÆTATIS LVIII. MDCIX*. Light admitted from right.

Painted on oak panel composed of two pieces joined vertically.

Similar to a picture in the Bodleian Gallery at Oxford, which was No. 473 of the 1866 National Portrait Exhibition. Engraved by James Basire, 1789.

Transferred from the British Museum, June 1879. (528.)

Dimensions.—1 ft. 9½ ins. by 1 ft. 4 ins.

JOHN, LORD CAMPBELL. 1779–1861.

Painted by Sir Francis Grant, P.R.A.

Lord Chancellor. Born at Springfield, near Cupar, in Fifeshire, where his father was minister, and whose profession he was originally intended to have followed. Studied at the University of St. Andrews. Entered the Society of Lincoln's Inn in 1800. Contributed at this period literary articles to journals, and acted as reporter to the "Morning Chronicle." Called to the bar in 1806, and published, in 1808, "Reports of Cases argued and tried at Nisi Prius," &c. In 1832 he was appointed Solicitor General and knighted. In 1834 he succeeded Francis Jeffrey as member for Edinburgh, and became Attorney General. In 1841 he succeeded Lord Plunket as Lord Chancellor of Ireland. His "Lives of the Lord Chancellors" and the "Lives of the Chief Justices," written during the following period, attained great popularity. In 1850 he succeeded Lord Denman as Chief Justice of the Queen's Bench, which office he held during nine years, when he accepted the Chancellorship at the hands of Lord Palmerston. He received the Great Seal 18th June 1859, and discharged the duties of that great office with eminent ability. He died suddenly at his residence at Knightsbridge. In

1821 he had married the eldest daughter of Mr. Scarlett, afterwards Lord Abinger, and this lady was, in 1836, created Baroness Stratheden in her own right.

Description.—To below the knees, in scarlet robes, wearing the collar of SS with rose and portcullis. Seated in an armchair towards the right. Both arms rest on the chair. On the right is a table with a book and a black inkstand on it, behind which rises a fluted pilaster. The face is seen in three quarters to the right; eyes blue and sparkling, looking in the same direction. Light admitted from the right-hand side.

This picture is a duplicate of one now in the possession of Lord Stratheden and Campbell. It has been engraved by T. Atkinson.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (460.)

Dimensions.—4 ft. 7½ ins. by 3 ft. 8 ins.

ANOTHER PORTRAIT. When Lord Chief Justice.

Painted by Thomas A. Woolnoth.

Description.—A half-length standing figure, turned slightly towards the left, wearing a black velvet court suit, with lace ruffles and cut steel hilted sword. His right hand is hidden within breast of coat, and he rests the left on some white paper lying on a side table. Stone columns to left. Red curtain behind to right. The face is seen in three quarters to the left. Hair brown; eyebrows broad and pale; thin yellow whiskers. Eyes small and blue-grey, looking at the spectator. Light admitted from the right hand above.

This picture has been engraved in mezzotinto by W. Walker.

Purchased by the Trustees, July 1873. (375.)

Dimensions.—4 ft. by 2 ft. 11 ins.

THOMAS CAMPBELL. 1777–1844.

Painted by Sir Thomas Lawrence, P.R.A.

The Poet. Born at Glasgow; the son of a Highland laird. Educated at the University of Glasgow, where he distinguished himself by his Greek exercises. In 1799 he published his “Pleasures of Hope,” and with the profits resulting from the sale of this poem paid a visit to the continent. He was at Altona in the winter of 1800. His verses upon Hobenlinden, his spirit-stirring song, “Ye Mariners of England,” and the “Exile of Erin,” written at Hamburg, appeared in 1802. “Gertrude of Wyoming” and the “Battle of the Baltic” appeared in 1809. In 1827 he was elected Rector of the University of Glasgow, and from 1820 to 1830 he held the editorship of the “New Monthly

Magazine." The productions of his declining years, including lives of Mrs. Siddons, Petrarch, and Frederick the Great, can scarcely be considered to have added to his reputation. He died at Boulogne.

Description.—A standing figure, seen to below the waist, facing the spectator, wearing a black suit, the coat buttoned, and a white cravat and high-standing shirt-collar. He rests his left hand, with the fingers turned upwards, on a paper laid on a table in the right-hand corner. The face is turned in three-quarters to the right, and his dark grey eyes look away in the same direction. The curling hair and short-cut whiskers are a rich black brown. The lips are very rich and red in colour. The folds of a deep crimson curtain compose the background.

This picture was painted for Mr. James Thompson, of Clitheroe. It was engraved in mezzotinto by Samuel and Henry Lucas in 1834, and in line by W. H. Watt, 1835, as the frontispiece to his poems; also, on a small scale, by John Burnet; and, in stipple as a vignette, by Blood, for the "European Magazine," 1815. See also the engraving by Freeman in Cadell's "Contemporary Portraits."

Presented, June 1865, by his Grace the Duke of Buccleuch, K.G. (198.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

RIGHT HON. GEORGE CANNING, M.P. 1770–1827.

Sculptured by Sir F. Chantrey, R.A.

Statesman, orator, and political writer. Born in London. His father had been disinherited, and his mother, when left a widow with her child only a year old, had recourse to the stage as a means of subsistence. George, whose brilliant gifts were conspicuous at an early age, was, through the benevolence of an uncle, educated at Eton, and there assumed the editorship of a periodical miscellany, entitled "The Microcosm." In 1787 he was elected a student of Christ Church, Oxford. Although distinguished by the personal friendship of Fox, he entered Parliament as a supporter of Pitt, representing Newport in the Isle of Wight, 1794. His famous literary contributions to the "Anti-Jacobin" date from 1797, when he was already Under Secretary of State for Foreign Affairs. On the resignation of Pitt in 1801, on the question of Roman Catholic Emancipation, Canning followed him into retirement. In 1804, when Pitt returned to power, Canning became Treasurer of the Navy. Under the premiership of the Duke of Portland in 1807, he received the appointment of Secretary of State for Foreign Affairs. The close of his tenure of this office was marked by a duel on Putney Heath, September 1809, with Lord Castlereagh, then Secretary at War. When Lord Liverpool, who had been with him at Oxford, was at the head of public affairs, Canning went on a special mission to the King of Portugal,

and afterwards entered the cabinet as President of the Board of Control. When on the point of proceeding to India, of which he had been nominated Governor General, the sudden death of Lord Castlereagh, who had recently become Marquess of Londonderry, left a vacancy in the Secretaryship of Foreign Affairs, and to this Canning at once succeeded. On the retirement of Lord Liverpool in April 1827, Canning found himself, but only for a brief period, at the head of the Government. His old supporters fell from him, and he encountered a formidable opposition. His health failed, and he died at the Duke of Devonshire's villa, Chiswick.

Description.—A marble bust; the face being turned towards his right shoulder. The head is bald, with short whiskers. The eyeballs are not indicated. The neck is left bare, with a plain drapery wrapped round the shoulders. Inscribed at the back CHANTREY Sc 1831.

Purchased by the Trustees, March 1869. (282.)

For another portrait see INTERIOR OF THE HOUSE OF COMMONS 1793, page 501.

RIGHT HON. EDWARD, VISCOUNT CARDWELL. 1813–1886.

Painted by George Richmond, D.C.L., R.A.

Statesman; son of a Liverpool merchant. Educated at Winchester and Balliol College, Oxford. He entered Parliament in 1842, and was made Secretary to the Treasury in 1845. He held the post of President of the Board of Trade in the administrations of Lord Aberdeen and Lord Palmerston, and in 1859 became Secretary for Ireland. In 1864 he was transferred to the Secretaryship of the Colonies. He was Secretary at War from 1868 to 1874, and on the resignation of the Gladstone government in the latter year was raised to the peerage as Viscount Cardwell of Ellerbeck. He died at Torquay and was buried in Highgate cemetery.

Description.—A standing figure seen nearly to the knees, wearing a plain dark frock coat buttoned on the breast, showing a little of his blue waistcoat against the white shirt. He rests his left arm upon a tall wooden case containing folio volumes, whilst his hand, grasping a paper-knife, hangs over the top of it. His other hand is concealed behind his back. The face is turned almost in profile to the right, the side of his nose being in shadow. Light admitted from the right-hand side. The blue-grey eyes look away to the right. The hair is reddish yellow brushed upwards. The mouth and chin are close shaven, but a full growth of hair passes under the chin and connects the whiskers on both sides. A small black necktie supports his narrow white shirt collar. Background—a reddish curtain hanging in ample folds, and sky to extreme right above his head.

Presented, June 1887, by the family of the late Viscountess Cardwell. (767.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

SIR BENJAMIN HALLOWELL CAREW, G.C.B. 1760–1834.

Painted by John Hayter.

Admiral. Son of Benjamin Hallowell, Esq., Commissioner of the American Board of Customs. Born in Canada. He entered the navy when young, and served with much distinction under Rodney, Sir John Jervis, and Nelson. He took part in the battle of St. Vincent, and was in command of the "Swiftsure" at the great victory of the Nile. After the latter he presented Nelson with a coffin made from a portion of the mainmast of the French admiral's ship "L'Orient." This Nelson kept in his cabin, and he was buried in it. Hallowell became a rear-admiral in 1811, and afterwards commanded on the Irish station for three years. In 1830 he received the Grand Cross of the Order of the Bath, and was made a full admiral. Having succeeded to the estates of the Carews of Beddington, he assumed their name in 1828.

Description.—Seen to the waist, wearing a dark blue naval uniform, with gold epaulettes, a crimson sash and numerous orders on his breast. The aged and close-shaven face is turned in three quarters to the left, the dark grey eyes looking at the spectator. His head is bald, with thin white hairs at the sides. He wears a deep black stock with a small standing white shirt-collar. Background plain dark brown. Light admitted from the right-hand side.

Presented by William Smith, Esq., F.S.A., July 1873. (373.)

Dimensions.—(Gilt oval spandril) 2 ft. by 1 ft. 8 ins.

SIR DUDLEY CARLETON. *See DORCHESTER.*

ANNE GERRARD, LADY CARLETON. Died April 1627.

Painted by Cornelius Jonson van Ceulen.

This lady was the first wife of Sir Dudley Carleton, and daughter and co-heir of George Gerrard, Esq., second son of Sir William Gerrard of Dorney, Bucks, by Margaret Dacres his wife. She accompanied her husband on his travels, and undertook a journey by herself to Middleburgh and Flushing in November 1624, for the express purpose of being present at a public sale of pictures. Several of these she purchased on behalf of Sir Dudley, who was commissioned to procure them for the Queen of Bohemia and the Duke and Duchess of Buckingham. Her letters to her husband during this period are still preserved in the State Paper Office, and have been published in W. H. Carpenter's "Pictorial Notices of Van Dyck and his Contemporaries," 1844, and in

H. N. Sainsbury's "Papers relating to Rubens," 1859. They exhibit great spirit, firmness, and decision of character. Lady Carleton was buried with her husband, afterwards Lord Dorchester, in Westminster Abbey.

Description.—The figure is seen to the waist, turned towards the left, wearing a black embroidered dress, slashed to show an under white sleeve, and a high rising white lace ruff at her back. A white feather is fastened behind the dark brown hair. The face is turned in three quarters to the left, her very dark brown eyes looking at the spectator. She wears three rows of necklaces, and a crimson rosette in front of her dress. Background a plain dark brown.

Presented, November 1860, by Felix Slade, Esq. (111.)

Dimensions.—Panel, 2 ft. $\frac{3}{4}$ in. by 1 ft. 9 ins.

THOMAS CARLYLE. 1795-1881.

A terra-cotta bust, modelled by Joseph E.

Boehm, R.A.

Historian and essayist. Born at Ecclefechan, Dumfriesshire. His "Sartor Resartus" appeared in 1833, "The French Revolution" in 1837, "Oliver Cromwell's Letters and Speeches" in 1847, and "Life of Frederick the Great" in 1860-64. Mr. Carlyle was a trustee of the National Portrait Gallery from 1857 to 1868, and elected Lord Rector of Edinburgh University in 1865. He died in Cheyne Row, Chelsea.

Description.—The size of life, wearing an ordinary coat and waistcoat. The head, with its rough hair and shaggy beard, is turned towards his left side, and the eyes, indicated by deeply incised lines, look away in the same direction. The eyebrows are strongly marked and the forehead is much wrinkled.

Presented, May 1882, by Joseph Edgar Boehm, Esq., R. A. (658.)

WILHELMINA CAROLINE OF BRANDENBURG-ANSBACH,
QUEEN CONSORT OF GEORGE II. 1683-1737.

Painted by Charles Jervas.

When Princess of Wales.

Daughter of John Frederick, Margrave of Brandenburg-Anspach. Passed her early days at Berlin under the guardianship of Frederick, afterwards first King of Prussia. Married at Hanover to George, the Electoral Prince of Hanover, 22nd August 1705. When her husband, on the accession of his father to the throne of England in 1714, became Prince of Wales, the Princess arrived at Margate October 11th of that year, and proceeded to St. James's Palace, with her daughters, the Princesses Anne and Amelia.

Frederick, their eldest son, although created a Knight of the Garter, did not come into Britain during the reign of George I. Caroline was universally admired for her beauty and superior endowments. She became a munificent patroness of learning and genius, thereby supplying the deficiency of the King, whose inclinations fitted him only for war and government. She conversed with Newton, corresponded with Leibnitz, and encouraged Clarke and Butler. With these she delighted to discuss the mysteries of science and theology. During his visits to Hanover the King constituted her Regent of these realms. She died, to the extreme grief of her husband and the whole nation, at the age of 54, and was buried in King Henry VII.'s Chapel, Westminster.

Description.—On a small scale, a full-length standing figure, turned to the left, wearing coronation robes, composed of a crimson ermined dress over a yellow embroidered skirt. Her right hand rests on a crown having a single arch (and thereby denoting her to be still Princess of Wales) on a table beside her, whilst the left hand, raised to a level with her waist, supports her ample crimson drapery. Trees appear through a square window above the table to the left. She stands on a black and white marble pavement, and her small shoe is very pointed. The eyes are dark grey, and complexion fair. Her hair is light in colour, and entirely without ornament or jewellery. She wears neither rings, bracelet, nor necklace; one single pearl drop hangs from her ear. Light is admitted from the right hand.

Transferred, June 1879, from the British Museum, to which it had been presented by Lieut.-General Thornton. (529.)

Dimensions.—3 ft. 2 ins. by 2 ft. 1 in.

ANOTHER PORTRAIT; WHEN QUEEN.

Painted by Enoch Seeman.

Description.—Full-length figure, standing towards the left, in coronation robes composed of blue velvet bodice and train over a white embroidered petticoat. Strings of pearls in loops at the shoulders, with straps of ermine hanging above the white lace sleeves; no bracelets nor necklace. She rests her right hand on a royal crown placed on a yellow-covered table, and with her left raises her blue mantle. Her face is seen in three quarters to the left, her dark blue-grey eyes fixed on the spectator; hair pale grey; complexion fair; cheeks pink; lips clear red. Her yellow shoe is small, and pointed. A stone pilaster in the background to the right. Light admitted from right hand.

Formerly in the Clarendon Hotel, Old Bond Street.

Purchased by the Trustees, May 1873. (369.)

Dimensions.—7 ft. 2 ins. by 4 ft. 2½ ins.

AMELIA ELIZABETH CAROLINE OF BRUNSWICK, QUEEN OF GEORGE IV. 1768–1821.

Painted by Sir Thomas Lawrence, P.R.A.

When Princess of Wales.

Daughter of Charles William Ferdinand, Duke of Brunswick-

Wolfenbüttel and Augusta, Princess Royal of England, sister of George III. Married George, Prince of Wales, 1795, and became mother of the Princess Charlotte. The Queen died at Brandenburg House, Hammersmith, August 7th, a few days after the coronation of her husband, and was buried at Brunswick.

Description.—Seen to below the knees, in red dress, seated on a yellow-coloured sofa, facing the spectator. She wears a hat and drooping feather, a small frill fitting close round her neck, short sleeves and bare arms. Her right arm rests on the back of the sofa, and she holds a modelling tool in her right hand. Behind, on the extreme left, is a large bust of George III. in profile to the right, which the Princess is modelling. A green curtain forms the background, with a pilaster to the extreme right. Her eyes are dark blue and fixed on the spectator; hair reddish yellow, and cheeks very red.

Painted during her residence at Blackheath.

Purchased by the Trustees, July 1867. (244.)

Dimensions.—4 ft. 7 ins. by 3 ft. 8 ins.

ANOTHER PORTRAIT, WHEN QUEEN.

Painted by James Lonsdale.

Description.—A half-length portrait, wearing a slaty-grey dress with short sleeves and short waist. A gauze head-dress is folded round her dark brown hair, and tied under the chin. Face seen in three quarters to the left. She rests her left arm on a large open book laid on a bright green cushion. Her right hand supports her cheek. Round the arm is entwined a string of pearls. Clouded sky forms the background; fluted column to the right. A royal crown surmounts the back of her crimson chair.

Presented by the artist's son, James John Lonsdale, Esq., of Sandgate, May 1878. (498.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

ELIZABETH CARTER. 1717–1806.

Drawn, before 1789, by Sir Thomas Lawrence, P.R.A.

An eminent Greek and Italian scholar. The translator of Epictetus, and a contributor to Dr. Johnson's "Rambler." Born at Deal in Kent. Her father, Dr. Nicholas Carter, was also remarkable for his attainments in the Latin, Greek, and Hebrew languages. Elizabeth Carter translated, from the Italian, Algarotti's "Explanation of Newton's Philosophy," &c.; and from the French, Crousaz's "Strictures on Pope's Essay on Man." Her learned pursuits did not preclude her attention to more feminine accomplishments and the study of music.

Description.—A crayon drawing within oval spandril, on a small scale. The figure is seen to the waist turned toward the left, wearing a white muslin cap bound by a scarlet ribbon, and a black silk shawl over a grey dress. An eyeglass hangs in front by a black ribbon. Her face is turned nearly in profile to the left, and the dark eyes look forward in the same direction. The forehead is remarkably high, and no hair is visible. Background plain dark grey.

This picture was bequeathed by Mrs. Frances Bowdler to Mrs. Carter Smith, niece of Elizabeth Carter, from whom it was purchased by the Trustees, January 1858. (28.)

Dimensions.—(Oval) 1 ft. $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ ins.

ROBERT STEWART, VISCOUNT CASTLEREAGH. *See*
LONDONDERRY.

ROBERT CATESBY. *See* **GUNPOWER PLOT CONSPIRATORS,**
page 496.

CATHERINE OF ARRAGON, FIRST QUEEN CONSORT OF
HENRY VIII. 1485–1536.

Painter unknown.

Daughter of Ferdinand of Arragon and Isabella, of Castile, the Catholic. Born at Alcalá de Henares. Married, in 1501, to Arthur, Prince of Wales, and in 1509, to Henry VIII. Divorced 1533. Died at Kimbolton Castle.

Description.—Seen to the waist, and both hands shown; wearing a black dress cut square and open at the neck, an English pentagonal hood and a black veil falling behind the head. The face is seen in three quarters to the left, and the small dark eyes look away in the same direction. The complexion is very pale, and the full lips a deep red. Her under sleeves are yellow, with white plaited cuffs at the wrists. The right hand holds a bunch of lavender. A jewelled cross, with three pearls pendant from it, hangs at the neck. The background is a plain flat pale turquoise blue between gilt fluted pilasters, with ornamental capitals. There is no other gilding on the picture.

Painted in tempera. Formerly in the possession of Mr. Barrett, at Lee Priory, Kent. A similar picture has been engraved in Miss Strickland's "Lives of the Queens of England."

Purchased by the Trustees, July 1863. (163.)

Dimensions.—Panel, 1 ft. 10 $\frac{1}{2}$ ins. by 1 ft. 5 $\frac{1}{2}$ ins.

***CATHERINE OF BRAGANZA, QUEEN CONSORT OF
CHARLES II. 1638-1705.**

Painted by Dirck Stoop.

In the Portuguese dress which she wore on her arrival in England, May 1662.†

Daughter of John IV., King of Portugal. Born in Portugal. Married, May 1662, to Charles II., bringing besides a rich portion in money with her, the possession of Bombay and Tangier. She landed at Portsmouth, where the King met her. In October 1663 the Queen was attacked by a severe illness, during which the King manifested great tenderness for her, and conjured her to live for his sake. Although the King was disappointed in not having any children, he recoiled from the suggestion of procuring a divorce. Her principal diversion during her widowhood was music. She had concerts regularly, and on a splendid scale; in all other respects she lived with rigid economy. She was much respected by James II. and his Court. She resided at Somerset House, and had also a villa at Hammersmith. After the death of the King in 1685 she remained in England till 1692, and then returning to Portugal, governed that country during the illness of her brother, Pedro II.

Description.—A bust portrait. The figure, turned to the left, is dressed in plain black, with a deep band of grey lace along the neck. The face is seen in three quarters turned to the left, and the bright dark brown eyes look at the spectator. The eyebrows are also brown and very much arched. The cheeks are very red. Her hair is crimped and massed at the sides to cover the ears. A peculiar lock of black hair is curled over the forehead, and a small tie of white appears at the back of the head. She wears neither feather nor jewellery of any kind. Background plain dark brown. Light is admitted from the right-hand side.

This was engraved in oval by Hollar. See Parthey's "Hollar," page 323, No. 1,464.

A series of etchings by Stoop represents the Queen's progress from Portugal to her departure from Portsmouth for London. In the last plate she has abandoned her native costume.

John Evelyn thus describes the appearance of the Queen in his Diary, dated 30th May 1662, on her arrival in England with her train of Portuguese ladies: "She was yet of the handsomest countenance of all the rest, and though low of stature, prettily shaped, languishing and excellent eyes; her teeth wronging her mouth by sticking a little too far out."

* Her name appears thus spelt in her autograph in the British Museum. (See Sims's Autographs, No. 22.)

† "She was resolved on first landing to adhere to this costume, nor could she be persuaded to be dressed out of the wardrobe that the King had sent to her, but would wear the clothes which she had brought, until she found that the King was displeased, and would be obeyed. Whereupon she conformed against the advice of her women."—Clarendon's Life, Vol. 2, page 320.

The original picture, showing more of the figure, formerly at Strawberry Hill, is now in the collection of the Earl Amherst, at Montreal, near Sevenoaks. Another portrait is in the possession of the Earl of Clarendon at the Grove.

From the collection of Sir Henry G. Paston-Bedingfeld, Bart., at Oxburgh Hall, Norfolk.

Purchased by the Trustees, June 1872. (353.)

Dimensions.—2 ft. by 1 ft. 9 ins.

(a.) **ANOTHER PORTRAIT.**

Painted by Jacob Huysman.

Description.—A bust portrait, seen within a painted oval of carved stone. The face is turned in three quarters to the right. Hair very dark, mixed with pearls. Eyes dark yellow-brown. Eyebrows soft and dark brown, cheeks pink, and lips of a deep crimson colour. Her dress is white satin figured with gold. She wears large pearls round the neck. A blue mantle, trimmed with ermine, covers her left shoulder, and is fastened in front by a diamond ornament. The background is plain dark brown.

Purchased by the Trustees, July 1879. (597.)

Dimensions.—2 ft. 5 ins. by 2 ft.

(b.) **ANOTHER PORTRAIT.**

Painted by Henry Gaspar.

Represented as Cleopatra dissolving a pearl. Taken in the latter part of her life, when her figure had acquired greater fullness.

Description.—Seen to the knees, seated at a green covered table towards the left, wearing a richly embroidered blue mantle, lined with ermine, over a scarlet dress, ornamented with gold. Her broad sleeves are lined with rich blue, and an under sleeve of white is visible. Her round full face is turned in three quarters to the right, and her dark yellow-brown eyes are fixed on the spectator. Her hair is very dark brown and dressed full, having only a few pearls mixed at the sides. A long curl rests on each shoulder. She holds a gilt cup or shallow bowl in her left hand, and raises her right above it, holding a pear-shaped pearl between her forefinger and thumb. A black stone, set in gold, fastens the mantle on the left shoulder. This is the only ornament introduced, as she wears neither necklace nor bracelet nor rings. A rich brown-yellow curtain fills the right-hand corner of the picture, and the background is a plain dark brown.

Purchased by the Trustees, March 1881. (623.)

Dimensions.—3 ft. 2 ins. by 2 ft. 8½ ins.

SIR ROBERT CECIL. *See* SALISBURY.

SIR WILLIAM CHAMBERS, R.A. 1726–1796.

Painted by Sir Joshua Reynolds, P.R.A.

Architect. Born at Stockholm. One of the first of his profession who succeeded in establishing a taste for pure Greek and Roman architecture in this country. His “Treatise on Civil Architecture,” which has been several times reprinted, was first published in 1791. The chief edifice built by him in London is Somerset House in the Strand. He was interred in Westminster Abbey.

Description.—A half-length figure, facing the spectator, wearing a dark crimson coat and white neckcloth, his left hand resting against his head. The face is seen in three quarters turned to the left, with a peculiar effect of half shadow upon it, as the light is placed on that side, and so much behind the head as to leave most of the countenance in shadow. This, however, is relieved by a strong reflected light from the opposite side. The face is close shaven. The cylindrical trunk of an oriental tree is behind the figure, and sky appears to the extreme left.

This portrait belonged to the son of Sir William Chambers, and was transferred by him to Mr. West, who last held it.

Purchased by the Trustees, January 1858. (27.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

Court of **CHANCERY** in Westminster Hall, **LORD MACCLESFIELD** presiding. See **COLLECTIVE PORTRAITS**, page 519.

JAMES, FIRST DUKE OF CHANDOS. 1673–1744.

Probably painted by Michael Dahl.

Son of James Brydges, eighth Lord Chandos, who was for some years resident as ambassador at Constantinople. During his father's lifetime he sat in several Parliaments for Hereford, and was one of the Council to Prince George of Denmark. He enjoyed the lucrative office of Paymaster General of all the English forces abroad. In 1714 he was created by George I. Viscount Wilton and Earl of Carnarvon; and in 1719, was raised to the Marquisate of Carnarvon and Dukedom of Chandos. He was also Chancellor of the University of St. Andrew, in Scotland. The Duke was known as an ostentatious patron of arts and letters. The pomp and magnificence of his life at Canons, a residence which he acquired by marriage with the daughter of Sir Thomas Lake, are described satirically by Pope in his celebrated poem on *Taste*, although the author had earnestly disavowed any intention to level his satire in that direction. He greatly encouraged music, and

Handel was organist to the chapel at Canons, where some of his finest compositions were produced. Of the Duke it has been observed that his liberality was only equalled by a ready forgiveness of injuries. He died at Canons.

Description.—A large picture. Full-length figure, seated, facing spectator, wearing a fancifully ornamented dress, composed of a crimson mantle, faced with ermine, loosely covering his arms, over a bluish-grey dress fastened with jewels and gold embroidery. The wig is blue-grey, and his white cravat loosely tied. A ducal coronet lies beside him, to the left. He rests his right arm on the arm of a chair, and the knuckles of the other hand on his left knee. His legs are covered with grey silk tights and high fancy boots. The face is seen nearly in full, slightly inclined to the right. Eyes very dark brown, looking at spectator. Eyebrows broad, grey, shaded brown, and arched. Smooth pale face. Lips pale. Double chin. No rings on hands. Background plain dark rich brown.

On a black board fastened at the back to the cross-pieces of the straining frame, is inscribed in white,—

VERA EFFIGIES

OPTIMI VIRI JACBI (*sic*) BRIDGES DVCIIS CHANDOS
QVAM, OB SVMMAM EJVS IN REMPVBLICAM LITERARIAM
MERITA, MVLTAM IN LITERATOS SVI TEMPORIS BENEFICIA
HOC IN PVBLICO REPOSITORYO, PERPETVO, VT SPERAT
FVTVRO LOCVM TENERE VOLVIT JACOBVS FARQVARSON

PREDICT DVCI A SECRETIIS

APRIL 1. 1762.

The canvas itself is plain at back, and has been re-lined.

Transferred, June 1879, from the British Museum, to which it had been presented by James Farquharson, Esq. (530.)

Dimensions.—5 ft. 8 ins. by 4 ft.

SIR FRANCIS CHANTREY, R.A. 1781-1841.

Painted by Thomas Phillips, R.A.

This great sculptor—whose works exhibit a close relation in point of spirit and conception to those of Sir Joshua Reynolds—was born near Norton in Derbyshire, the son of a small farmer and carpenter residing at Jordanthorpe, near Sheffield. In 1797 he was bound apprentice to a carver and gilder of Sheffield for seven years; but having quitted his master before the expiration of the stipulated term, he set up as a portrait painter on his own account at Sheffield, and took likenesses, not only in oil colours, but in crayons and miniature. His superior genius for the plastic art was, however, quickly manifested, and after some interval he permanently established himself in London as a sculptor. In 1818 he became a member of the Royal Academy, and subsequently received the honour of knighthood from King William IV. He bequeathed an annual sum of 2,500*l.* for the purchase of works of art by the Royal Academy to form a national collection.

The works of Chantrey are widely distributed over the British Empire. His fine statue of Watt is at Glasgow; Roscoe and

Canning at Liverpool; John Dalton at Manchester; Chief Justice Dundas, and Lord Melville at Edinburgh; Sir Thomas Munro and Bishop Heber in India. But perhaps his two most beautiful works are the "Sleeping Children," in Lichfield Cathedral, executed in 1817, and "Lady Frederica Stanhope with her Infant Child," in Chevening Church, sculptured in 1824.

Description.—A half-length figure, standing facing the spectator, wearing a dark grey coat with open shirt-collar, resting his left arm on a colossal marble head, with a modelling tool in his hand. The head is bald with dark brown hair at the side. His face is seen in three quarters turned to the right, and the dark eyes look away in the same direction. In the background of the picture may be seen a portion of an equestrian group from the frieze of the Parthenon, together with a model of the statue of Lady Louisa Russell with a dove.

This picture was exhibited at the Royal Academy in 1818.—No. 21 of the catalogue.

Presented by Lady Chantrey, December 1859. (86.)

Dimensions.—Panel, 2 ft. 10½ ins. by 2 ft. 3¼ ins.

ANOTHER PORTRAIT.

Drawn by himself.

Description.—Drawn in black and white chalk on grey paper, the size of life and seen to the waist. The face is turned in three quarters to the left, the eyes being directed towards the spectator. The hair is abundant and curling with short whiskers; a contrast to the painting by Phillips in this Gallery. He wears an ordinary coat and a white cravat loosely tied in a large bow.

Drawn when young, and given by him to his early friend Mr. Hall Overend, of Sheffield.

Presented, February 1882, by William Overend, Esq., Q.C. (654.)

Dimensions.—1 ft. 6½ ins. by 1 ft. 2 ins.

JAMES CAULFIELD, FIRST EARL OF CHARLEMONT, K.P.
1728–1799.

Painted by Richard Livesay.

Statesman. Son of James, third Viscount Charlemont. Born at Dublin. He never was at a public school, but completed his education by a course of foreign travel. He not only visited Holland, France, and Italy, but extended his tours to Constantinople, Athens, and Egypt. After an absence of nine years, Lord Charlemont returned to Ireland in 1755. In 1763 he was advanced to the dignity of Earl of Charlemont. His great pleasure was in the refinements of polite literature and in the encouragement of art. He was the early patron and lasting friend of Edmund Burke, and on terms of close friendship with David Hume and Grattan. His

patriotic zeal was no less conspicuous than his interest in the Fine Arts. He was in 1779 unanimously chosen to command the famous volunteer army of 50,000 men, and in 1781 he became their general-in-chief, thus mainly contributing with Grattan to the attainment of the legislative equality of Ireland in 1783. On the institution of the Order of St. Patrick in 1783, Lord Charlemont was nominated one of the original Knight Companions, and on the incorporation of the Royal Irish Academy under the auspices of King George III. in 1786, he was elected President. His public character was constantly such as to win him the high respect of all parties in Ireland, and enable him to exert considerable influence on the progress of political affairs.

The life of Lord Charlemont, written by Francis Hardy, 2 vols. 8vo. (1812), is a work of considerable value to the history of Ireland.

Description.—A tall square picture. The full-length figure, on a small scale, is seated at a writing table, to the left, in a vestibule of his mansion, through the columns of which, to the right, are seen the Ulster volunteers in the distance. He wears a scarlet uniform, knee-breeches, a pale blue ribbon and star, resting his right hand on an open paper, and his left on the arm of the chair. The face is turned in three quarters to the right. His dark eyes look away to the right. Complexion ruddy; hair grey.

This picture was painted at Charlemont House, where it always remained till the time of its removal to this Gallery.

It was engraved by J. Dean in mezzotinto in 1785.

Purchased by the Trustees, June 1864. (176.)

Dimensions.—2 ft. 2½ ins. by 1 ft. 7¼ ins.

KING CHARLES I. 1600–1649.

Bronze bust, by Francesco Fanelli.

Son of James I. and Anne of Denmark. Succeeded to the throne in 1625. Married Henrietta Maria, youngest daughter of Henri IV. of France. Beheaded at Whitehall, January 30, 1649.

Description.—Wearing ornamental armour and a plain square falling band, without tassets, a fringed scarf passing over his left shoulder. The gorget portion of his armour is remarkably high, which gives a stiff appearance to the figure. The front of the breast-plate is decorated with an open-mouthed Medusa, and the shoulder portions fashioned into lion's heads. The moustaches are turned up as seen in other portraits of this monarch. The hair hangs very low down on his left side. The eyeballs are not indicated.

Purchased by the Trustees, March 1870. (297.)

FIVE CHILDREN OF KING CHARLES I., WITH A LARGE DOG. *After Van Dyck.*

They are as follows :—

Charles, Prince of Wales, afterwards King, represented at the age of seven years.

Princess Mary, afterwards Princess of Orange, and mother of King William III., represented at the age of six years.

James Duke of York, afterwards King, represented at the age of four years.

Princess Elizabeth, who died a prisoner in Carisbrook Castle, represented at the age of two years.

Princess Anne, who died in infancy, represented at the age of one year.

The figures here are represented at half length, but in the original picture by Van Dyck, at Windsor Castle, they are all seen in full.

Description.—Prince Charles, attired in a red suit, stands facing the spectator, resting his left hand on the head of a very large dog. The Princess Mary, on the extreme left, stands turned towards the right, looking at the spectator. Between her and Prince Charles stands Prince James, wearing a cap and a long dress now peculiar to girls. On the opposite side is the Princess Elizabeth holding a naked infant, her sister, the Princess Anne, in a chair. A table with dishes and fruit is to the right. The colour of Prince Charles's eyes is a dark chestnut; of Prince James's, dark blue, and of Princess Mary's a pure brown. The original picture is signed, "*Anton Van Dyck Eques Fecit 1637.*"

Purchased by the Trustees, July 1868. (267.)

Dimensions.—3 ft. 6 ins. by 5 ft. 8½ ins.

KING CHARLES II. 1630–1685.

Painted by John Greenhill.

Son of Charles I. and Henrietta Maria of France. After his father's death in January 1649, he lived in exile until the period of his restoration. He entered London in triumph May 29, 1660. He married, May 1662, Catherine of Braganza, daughter of John IV. of Portugal. Died at Whitehall Palace.

Description.—Seen to the knees, attired in robes of the Garter, and seated in a red square-backed chair, to the left. He holds the orb and cross in his right hand, and points downwards with his left. The face is turned in three quarters to left. Eyes very dark brown, looking at spectator. Eyebrows very broad and very dark. Hair long, thick, and of a deep brown colour. Complexion sallow. The device embroidered on the blue mantle upon his left shoulder is composed of yellow studs, and has a peculiar appearance. The background is plain dark brown. Light admitted from right hand.

A somewhat similar picture is at Dulwich College.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (531.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

(a.) ANOTHER PORTRAIT.*Painted by Mrs. Beale.*

Description.—Seen, within a stone-carved oval border, to the waist, wearing a steel breast-plate and yellow sleeves, long black hair, and a white cravat. The face is turned in three quarters to the left; the dark brown eyes looking fixedly at the spectator. The eyebrows are very broad and black. The complexion is sallow, and the lips bright red; the moustaches are very small and short, without exceeding the width of the mouth. No tuft below the lip. A large golden ring with a badge attached to it may be observed in front of the breast-plate. The background round the head is a plain yellow-brown colour.

Formerly in the collection of the Earl of Chesterfield.

Purchased by the Trustees, February 1863. (153.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¾ in.

(b.) ANOTHER PORTRAIT. An allegorical composition.*Painter uncertain; attributed to Sir Peter Lely.*

Description.—Small full-length figures. The King's portrait in armour, and wearing a large dark wig encircled by a wreath, is held by the figure of Minerva, supported by four cupids. Beneath the clouds, in the lowest part of the picture, are the walls and towers of Windsor Castle.

A small square picture, painted on copper.

Bequeathed by the late Rev. Peter Spencer, M.A., of Temple Ewell, near Dover, February 1862. (137.)

Dimensions.—5 ins. by 4½ ins.

PRINCE CHARLES EDWARD STUART. 1720–1788.*Painted by Nicolas Largillière.*

“Prince Charlie,” known in history as “the Young Pretender.”

Grandson of James II., King of England; son of Prince James Francis, called the “Old Pretender,” and the Princess Clementina Sobieski. Born at Rome, where he and his brother were educated. In 1745 Charles Edward landed in Scotland, proclaimed his father King, and established himself at Edinburgh. At Preston Pans he defeated Sir John Cope, who had marched to oppose him; but he failed to profit by the advantages thus gained, and after advancing as far as Manchester and Derby, retreated to Scotland. At Falkirk he routed General Hawley, but on the field of Culloden, when opposed by the Duke of Cumberland, 16th April 1746, Charles Edward sustained a total defeat. Although a large reward was offered for the head of the fugitive, no man betrayed him. The inhabitants of Scotland, whilst they condemned his ambition, commiserated his distresses, and he was allowed to

escape to St. Malo. After that time he resided in Rome, and assumed the title of "Count of Albany," instead of "Prince of Wales." In 1772 he married Louise, daughter of Gustavus Adolphus, Prince of Stolberg-Goedern, who survived him. He died at Frascati, where a monument was erected to him by his brother, Cardinal York. The date of his death was 100 years after the birth of his father, and the year of the Revolution. It was also 200 years after the defeat of the power of Spain in the Invincible Armada.

Description.—Represented as a child. Seen to the waist, wearing a crimson coat trimmed with silver, with the star of St. George, and the green ribbon of St. Andrew, with the badge lying beneath the dark blue ribbon of the Garter. The face is seen almost in full, with white powdered hair. Eyes very dark rich chestnut, looking at spectator. Complexion very fair, with pink cheeks. Lips full clear red. The background is a plain greenish-grey.

The frame is fitted with an oval spandril.

This picture had belonged to the secretary of Cardinal York.

Purchased by the Trustees, June 1876. (434.)

Dimensions.—2 ft. $\frac{1}{2}$ in. by 1 ft. 6 $\frac{1}{2}$ ins.

ANOTHER PORTRAIT. In advanced Life.

Painted by Pompeo Batoni.

Description.—Small size, in oval. Seen to the waist, wearing a dark red coat with the blue ribbon of the Garter inside, crossing the waistcoat, a plain white neckcloth and frilled shirt. His face is turned in three quarters to the right, and close shaven. The dark brown eyes are fixed on the spectator. The wig is grey powdered with a large black bag to it.

A similar picture to this, but attributed to Gavin Hamilton, is in the possession of the Earl of Fife, and was exhibited at Aberdeen in 1859.

Purchased by the Trustees, July 1873. (376.)

Dimensions.—9 $\frac{1}{2}$ ins. by 7 $\frac{1}{2}$ ins.

CHARLOTTE SOPHIA, OF MECKLENBURG-STRELITZ, QUEEN CONSORT OF GEORGE III. 1744–1818.

Painted by Allan Ramsay.

Daughter of Charles Lewis Frederick, Duke of Mecklenburg-Strelitz. Married September 1761. Mother of King George IV., King William IV., and Edward, Duke of Kent. Died at Kew.

Description.—A standing figure turned to the right, seen to the knees, resting her left hand on a diamond crown placed on a lavender-coloured cushion. The right hand hangs at her side. She wears a coronation dress, consisting of a lavender bodice and train over a gold embroidered skirt. Her stomach is covered with diamonds. A band of diamonds encircles her neck close under the chin. A

jewel with a small black feather adorns her yellow-brown curling hair. The face is turned in three quarters to the right, and her grey eyes look towards the spectator. Pearl bracelets in three rows are at her wrists; but she wears neither rings nor earrings. The back of a canopied throne appears to the left, and the fluted shaft of a column occupies the extreme right.

Similar pictures, but all full length, as this appears originally to have been, are at the Marquess of Bute's, Hatfield, Knole, and in the Royal collection. Companion picture to one of George III., see page 181.

Purchased by the Trustees, July 1866.

Dimensions.—4 ft. 10 ins. by 3 ft. 6 ins. (224.)

THE PRINCESS CHARLOTTE OF WALES. 1796-1817

Painted by George Dawe, R.A.

Only child of the Prince of Wales (afterwards King George IV.), and heiress-presumptive to the throne. Born at Carlton House. In 1815 Her Royal Highness first appeared publicly at Court, and an union was proposed for her with the Prince of Orange; but her own choice having fallen on Prince Leopold, third brother of the reigning Duke of Saxe-Coburg Saalfeld, she was married to him May 2nd, 1816. In November of the following year her sudden and unexpected death in child-bed plunged the nation into mourning. Never in our annals has any public event been the cause of more genuine and general grief. She was buried at Windsor.

Description.—A youthful figure, seen to below the knees, seated on a yellow sofa to the left, wearing a blue dress with a very short waist, and adorned with stripes of yellow in the front. The star upon her left breast is that of the Order of St. Catherine of Russia. The face is turned almost in profile to the right, her light blue eyes looking in the same direction. Her arms are covered with loose open sleeves of white lace, and the same material completes the upper part of her dress. She wears neither necklace, earrings, nor bracelets. Her light brown glossy hair has a small black band with pearls round the top knot, instead of the wreath of white roses as seen in the Claremont picture and engravings from it. She rests her left arm on a portfolio, and the fingers of her right hand are partly hidden in the folds of a black embroidered shawl. A crimson curtain descends behind her figure and a distant park landscape with an expanse of clear sky is seen to the left.

This picture was the first one painted from the life, and always remained in the painter's possession.

Purchased by the Trustees from the nephew of the painter, July 1858. (51.)

Dimensions.—4 ft. 7 ins. by 3 ft. 6½ ins.

ANOTHER PORTRAIT.

Probably painted by F. P. Stephanoff.

Description.—A standing figure, seen to the elbows, facing the spectator, wearing an amber-yellow dress with very short waist and sleeves, and bare arms. The face is turned in three quarters to the left, her pale grey eyes looking away in the same direction. A wreath of roses decorates her light brown hair, and a fine white veil descends from behind, and is drawn across her bosom by her left hand; wearing two jewelled rings. Background plain dark brown. The side of the nose is in shade.

Painted in water colours, on a small scale.

Bequeathed by the Rev. Frederic Bulley, D.D. (206.)

Dimensions.—Oval spandril, 7 ins. by 5½ ins.

WILLIAM PITT, FIRST EARL OF CHATHAM. 1708-1778.

Painted by Richard Brompton.

Statesman and orator; known as "The Great Commoner." One of the most brilliant and high-minded characters of his time. Father of the Right Hon. William Pitt. Created Earl of Chatham, 1766. Seized with his last illness whilst addressing the House of Lords, April 7th, 1778.

Description.—A half-length figure, in peer's robes, standing towards the right and raising his right hand to his breast. He wears a plain white cravat and a grey wig arranged in formal curls covering the ears. His close-shaven and aged face is turned three quarters to the right, with the dark slaty-grey eyes fixed on the spectator. His lips are pale red. The eyebrows are full, but of a pale colour. The warts and pimples on the face are not so strongly marked as in the picture at Chevening. The base of a column appears to the extreme right; the rest of the background is dark sky. In the picture at Chevening, which shows more of the figure, the left arm is extended as if in the act of speaking, but here it hangs down and is lost in the folds of the robe.

This is a repetition of the picture now at Chevening, which had been presented in 1772 by the Earl himself to Philip, second Earl Stanhope.

It was engraved by J. K. Sherwin in 1784. The upper part of the figure has also been engraved by W. Holl in Knight's "Gallery of Portraits," 1837, vol. 7, from a full-length mezzotinto by E. Fisher.

Presented, June 1868, by Earl Stanhope, P.S.A. (259.)

Dimensions.—3 ft. 9 ins. by 2 ft. 9 ins.

GEOFFREY CHAUCER. ? 1340-1400.

Painter unknown.

The father of English poetry, and styled by Spenser "Dan Chaucer, well of English undefyled," was born in London; but the places of his education are uncertain. He is said to have

studied in Paris with a view to practising the law. In May 1357 he held an appointment in the household of Prince Lionel, a son of Edward III., and in 1359, having joined the King's army for the invasion of France, was there taken prisoner, but soon after, by the King's assistance, was ransomed. Seven years later Chaucer appears as a valet of the King's Chamber, with a pension of 20 marks a year. He rose in Court favour, and was appointed Comptroller of the Customs of Wools. He married Philippa Roet, one of the ladies in attendance on the Queen. Chaucer was occasionally employed on missions of importance abroad, and during one of these, in 1373, to Genoa and Florence, it is believed that he saw and conversed with Petrarch. He afterwards experienced severe reverses of fortune, partly owing to his attachment to the doctrines of Wycliff and also to the fading influence of his patron John of Gaunt. With a new Sovereign, however, his fortunes began to revive. He resided at Woodstock. In 1386 Chaucer was elected knight of the shire for Kent. In the year following he lost his wife, and about this time commenced the most popular of all his writings, "The Canterbury Tales." In 1389 King Richard II. appointed him Clerk of the Works at Westminster, Windsor, and other Royal Palaces. His pension was doubled, and he received an annual grant of a tun of wine instead of his former allowance of a pitcher of wine daily. He died in London, and was buried in Westminster Abbey. His son became Speaker of the House of Commons, and his granddaughter Alice married William De la Pole, Duke of Suffolk.

Chaucer describes himself as corpulent, with a small face, and "elvish," with a habit of looking on the ground.

Description.—A full-length figure, on a small scale, standing towards the left, attired in a complete suit of gray, excepting black boots and leggings. His face is seen almost in profile, turned to the left, the head slightly inclined. His long falling turban-like headdress is of the same colour as the coat, which has no girdle. His right hand, holding a knife-case or "penner," is raised to his breast; the left carries a string of very small black and white beads. The background is quite plain, excepting a shield of the Chaucer arms in the upper left-hand corner.

Painted on a square piece of oak panel.

Inscribed in ink on the back of the frame, "*Sloane Catalogue*, No. 320."

The head and shoulders alone of this figure have been engraved by Houbraken for Birch's "Lives of Illustrious Persons," plate I.

The figure is similar to one engraved in Shaw's "Dresses and Decorations" from a drawing on a leaf of vellum in the British Museum. The turban-shaped headdress was very generally adopted at this period.

Transferred, June 1879, from the British Museum. (532.)

Dimensions.—11 $\frac{3}{4}$ ins. by 10 $\frac{1}{2}$ ins.

THOMAS CHEESMAN, 1760–c. 1835.

Painted by Francesco Bartolozzi, R.A.

Engraver. He was one of the ablest of Bartolozzi's pupils, and worked exclusively in the dotted manner; his principal plates are "The Lady's Last Stake" after Hogarth; "Venus" after Titian; "The Plague stayed on the Repentance of David" after West; and a number of portraits. He was to have engraved Hickel's picture of the Interior of the House of Commons 1793 (now in this Gallery; see page 501), but the work was never carried out. Cheesman was also a frequent exhibitor of original drawings at the Royal Academy and the Society of British Artists between 1802 and 1834.

Description.—Bust, seen in profile to the left, small size; wearing a grey coat, and white cravat. The youthful face is smooth, with pink cheeks; the eyes dark grey and the lips clear red. His natural hair (grey with powder) is brushed away from the face and gathered in a queue behind, tied with black ribbon. The background is plain brown grey, with angle of a pilaster to left.

A square canvas, with oval spandril to the frame.

On the cross-piece of the modern strainer is written:—"Portrait of Thomas Cheesman, Engraver, at 17, by his master Francesco Bartolozzi, R.A. Bought by me from Mr. Rayner of Francis St. He had it of Messrs. Rawlins, who had it (many years ago) of Madame Vestris, who was Bartolozzi's niece. T. H. Ward."

This picture was exhibited at Burlington House, 1887.

Presented, February 1888, by T. Humphry Ward, Esq. (780.)

Dimensions.—1 ft. $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ ins.

PHILIP DORMER STANHOPE, FOURTH EARL OF CHESTERFIELD, K.G. 1694–1773.

Painted by William Hoare, R.A.

Statesman. One of the most shining characters of his time. Born in London and educated at Cambridge. He entered the House of Commons before the legal age, and succeeded his father in the earldom 1726. His public services began with an embassy to Holland in 1728; but the most brilliant and useful part of his career was his Lord-Lieutenancy of Ireland, commencing with the first months of 1745, a period of great difficulty, during which, owing in great part to Lord Chesterfield's exertions, Ireland remained perfectly tranquil, while a civil war was raging in Scotland and England. From these arduous duties he was summoned in 1746 to fill the office of Secretary of State. In 1748 he, of his own choice, retired from office, devoting the remainder

of his life to literary leisure. He contributed several papers of great merit to "The World," and drew up a series of excellent political *Characters*. He also took part from time to time in the debates of the House of Lords, and was a much applauded speaker. In 1751 he had the honour to propose and to carry through a long required improvement, the reformation of the calendar. The letters which he addressed to his illegitimate son, Mr. Philip Stanhope, were wholly confidential and designed for that son's sole use. They were, however, published by Stanhope's widow a year after the Earl's death, and they now form Lord Chesterfield's most celebrated work.

Description.—A half-length figure, seated before an open book to the left, wearing a crimson coat and a close-fitting white neckcloth. The broad rich blue ribbon of the Garter crosses his breast, and partly conceals the star of the Order. Only his left hand, with lace ruffles at the wrist, is seen, the forefinger being inserted between the leaves of the book. The face is turned in three quarters to the left, and the dark grey eyes look towards the spectator. His eyebrows are very dark and bushy. He wears a grey powdered wig with rows of curls at the sides, as seen in the portrait of the Earl of Chatham. Background plain dark brown. The side of the nose is in shadow.

Purchased by the Trustees, March 1863. (158.)

Dimensions.—3 ft. by 2 ft. 2 ins.

ANOTHER PORTRAIT.

Painted by Allan Ramsay.

Description.—To the waist, wearing a pale red coat with star and blue ribbon of the Garter. His right hand placed within the breast of his coat. The face turned in three quarters to the left; pale complexion; small dark eyes fixed on the spectator. Grey square-cut wig. Inscribed below in sharp black letters:—

Ph. B. of Chesterfield

Ætatis 70.

A. Ramsay P.

1788.

Transferred, June 1879, from the British Museum, to which it had been presented by Sir Thomas Robinson, Bart., in 1777. (533.)

Dimensions.—2 ft. 5 ins. by 1 ft. 11 ins.

GEORGE CHINNERY, R.H.A. Died 1857.

Painted by himself.

Portrait and landscape painter. His parentage and birthplace are not known, but he is believed to have studied in Dublin. He exhibited miniatures at the Royal Academy in 1791, and in 1798 was working in Dublin, where he was patronised by the Lansdowne family and elected a member of the Hibernian

Academy. In 1803 he went to the East, visiting first Madras and Calcutta, where he painted the portraits of the leading personages; and after a residence of many years in the latter city moved on to China and settled at Macao, where he died in 1857. Chinnery was not only an excellent portrait painter, but practised in other branches of the art with much ability; during his residence in China he devoted himself chiefly to depicting Chinese life and scenery, both in oils and water-colours, and executed a number of etchings, amongst them "A Series of Miscellaneous Rough Sketches of Oriental Heads." His picture of "Dr. Morrison engaged in translating the Bible into the Chinese Language," which he sent home to the Royal Academy in 1830, has been engraved.

Description.—A full-length figure on a small scale, seated towards the left, at an easel on which is an oil painting of the exterior of a domed building. He wears a dark brown frock coat with velvet collar, white trousers, slippers, white necktie, and high collar. He rests his right arm on the back of the chair and holds his palette and brushes in the left. His legs are crossed, the right over the left; his face is seen in three-quarters to the right, his black eyes looking intently at the spectator over his spectacles. His high-brushed hair and bushy eyebrows are quite white. His cheeks are smooth, the lower lip projecting and very red. On the wall of the apartment, facing the spectator, is a framed view of the "Praya Grande" (Grand Parade), Macao. Above, in left-hand corner, is a rich red curtain, and below, to the left, a small table with cups and bottles; a portfolio and papers rest against the stem of the table. The floor of the studio is quite plain. Light admitted from left hand upper corner.

Presented, February 1888, by his friend John Dent, Esq., on behalf of his uncle Lancelot Dent, Esq., long resident in China. (779.)

Dimensions.—2 ft. 3½ ins. by 1 ft. 9¼ ins.

CHARLES CHURCHILL. 1731-1764.

Painted by J. S. C. Schaak.

Satirist and poet. Born at Westminster, where his father was curate of St. John's Church, and educated at Westminster School. In his 17th year he contracted an imprudent marriage with a young lady of the name of Scott. He was ordained a clergyman at the age of 25, and in 1758, on the death of his father, he succeeded him in his ministerial duties in Westminster. His well-known poem of the "Rosciad," succeeded by the "Apology," appeared in 1761. Two years later, a still greater impression was produced by his "Prophecy of Famine, a Scot's Pastoral," designated by Wilkes as "at once personal, poetical, and political."

The irregularity of his conduct and the remonstrances of his parishioners compelled him to withdraw from the clerical profession, and he also quarrelled with and separated from his wife.

Cowper, in his *Table-talk*, calls Churchill "spendthrift alike of money and of wit." Hogarth retaliated upon Churchill's "Epistle" to him by the well-known caricature of a Russian bear. He died at Boulogne whilst on a visit to Wilkes, his intimate friend.

Description.—The figure, seen to the waist, within an oval framework representing stone, is turned somewhat to the right. He wears a plain brown coat with buttons of the same colour, over a black satin waistcoat, and a plain white shirt with a small turn-down collar, fitting close to the chin. The smooth round face is turned in three quarters to the left, and his small pale yellow (hazel) eyes look away in the same direction. His eyebrows and hair are very dark brown, and the latter close trimmed. The ears are not seen. The background is plain dark brown. The side of the nose is in shadow.

This portrait was engraved in mezzotinto by T. Burford, 1765. Also in line by E. Smith in the "*Effigies Poeticæ*," No. 109, when in the possession of Sir Richard Phillips.

Purchased by the Trustees, April 1863. (162.)

Dimensions.—2 ft. 4½ ins. by 1 ft. 11 ins.

EDWARD HYDE, FIRST EARL OF CLARENDON, 1608–1674.

*Drawn and engraved from the life by
David Loggan.*

Lord Chancellor and historian. Born at Dinton in Wiltshire, and educated at Magdalen Hall, Oxford. He studied law at the Middle Temple, and at an early period gained the friendship of Archbishop Laud. In the Parliament of 1640 he was elected to represent Wotton Bassett, and in the "Long" one which followed he took an active part in reforming constitutional abuses. But he strenuously upheld the dignity of the Crown and the rights of the Church. In conjunction with Lord Falkland and Sir John Culpeper, Hyde conducted the negotiations between the King and the Parliament, and, when the King arrived at York in 1642, fled to him from Westminster. During the Parliament held at Oxford in the following year he was knighted and appointed Chancellor of the Exchequer, and became one of the King's Commissioners at Uxbridge. On the decline of the Royal cause, Sir Edward attended Prince Charles to Jersey, and proceeded in company with Lord Cottington on a fruitless mission to Madrid. He rejoined the Prince at Paris, and then retired with his family to Holland, where he remained till the Restoration in 1660. At this period he became Lord Chancellor of England (a title which had been conferred upon him at Bruges in 1657), was elected Chancellor of the University of Oxford, and in 1661 was created Earl of Clarendon. The marriage of his daughter Anne to the Duke of York, through which he became grandfather to two Queens of England, Mary and Anne, operated against him. The malice of his enemies effected his dismissal from office, and he was

banished by Act of Parliament. During his exile in France he completed his celebrated "History of the Rebellion" and an "Account of his own life." He died at Rouen, and his body was brought over to England and interred in Westminster Abbey.

Description.—A line engraving. Seen to the waist, bordered by a flat square frame, wearing the robes of the Chancellor and a square-cut band edged with lace and no tassels. His face, with long hair, dark moustaches, and a white tuft on the chin, is turned in three-quarters to the right. The embroidered purse is placed on a ledge behind to the right. The rest of the background is plain. On the sloping edge of the square frame next to the figure is inscribed, "*D. Loggan ad vivum sculp.*" His titles are inscribed in full on a flat tablet below.

This plate was used for the second edition of Dugdale's "Origines Juridiciales," 1671.

Purchased by the Trustees, July 1881. (645.)

Dimensions.—11½ ins. by 8 ins.

ANOTHER PORTRAIT.

Painted by Gerard Soest.

Description.—Life-size figure seen to the waist, turned to the right, and raising his right hand to his heart. He wears a plain black Spanish dress, fitted high up to the neck and surmounted with a plain square white collar, without string or tassels as seen in Spanish pictures. The face is turned in three quarters to the right, his very dark slaty black eyes looking full at the spectator. The cheeks are fat and high-coloured, the chin double with light yellow moustaches and tuft on chin. The lips are small and of a deep red. His rich yellow brown hair waves and flows in great profusion, concealing the ears. The eyebrows are pale yellow. The background is a dark plain yellow brown. No rings on fingers and no chain visible.

Painted on canvas with an octagonal strainer fitted into a square gilt frame and ornamented spandrels.

Engraved by Picart in line, in 1724, and by T. Johnson in mezzotinto; also by Fittler for the 1816 edition of Clarendon.

This picture was at the Manchester Exhibition of 1857, No. 175 of the Portrait Gallery.

Formerly the property of Lieut.-Col. Thomas Harvey Bramston, descended from Bramston, a personal friend and "chamber fellow," of Clarendon.

Purchased by the Trustees, June 1887. (773.)

Dimensions.—2 ft. 11 ins. by 2 ft. 5 ins.

REV. SAMUEL CLARKE, D.D. 1675–1729.

Painted by John Vanderbank.

Divine, classical scholar, mathematician, and philosopher. Author of "Exposition of the Catechism," and "Paraphrase on the Four Gospels." Translator into Latin of Newton's "Optics."

Description.—A full-length figure, seated to the left in a red high-backed chair, turning over the leaves of a large volume headed "Newton's Optics," lying open on a red covered table before him. He wears a black gown with long clerical bands, and a dark yellow brown wig concealing the ears. The close-shaven face is turned in three quarters to the right, and his very black eyes look towards the spectator. Folio volumes are arranged in two rows across the background. Light is admitted from the right-hand side.

Purchased by the Trustees, July 1868. (266.)

Dimensions.—5 ft. 6 ins. by 3 ft. 11½ ins.

THOMAS CLARKSON. 1760–1846.

Painted by C. F. De Breda, R.A., of Stockholm.

The philanthropist. One of the earliest promoters of the abolition of the slave trade. Born at Wisbeach, where his father was a clergyman, and educated at St. Paul's School, London, and St. John's College, Cambridge. In 1786 he obtained the University prize for a Latin essay on Slavery, and became acquainted with Wilberforce, who brought the subject of negro emancipation before Parliament in 1787. Clarkson published, in 1806, "A Portraiture of Quakerism;" in 1808, "History of the Abolition of the Slave Trade;" and in 1813, "Memoirs, Public and Private, of William Penn." He died at his residence, Playford Hall, Suffolk.

Description.—A half-length figure, seated to the right, writing in an open book laid on a desk before him. He wears a close-buttoned black coat, with a white necktie bunched out under his chin, and a white powdered wig. The smooth youthful face is turned in three quarters to the right, and the dark grey eyes look in the same direction. His complexion is very fair, with red lips. The shadows on the face are pale. Inscribed on the page of the book, under his hand, "*An Essay on the Impolicy of the—*." Background plain yellow-grey.

Bequeathed by H. Crabb Robinson, Esq.,* F.S.A., March 1867. (235.)

See also the picture of the ANTI-SLAVERY CONVENTION, where Clarkson is represented, at the age of 80, presiding, page 513.

Dimensions.—2 ft. 11 ins. by 2 ft. 3½ ins.

BARBARA VILLIERS, DUCHESS OF CLEVELAND. 1640–1709.

Copied from Sir Peter Lely.

One of the celebrated beauties of the Court of Charles II. Only daughter of William, Viscount Grandison; and wife of Roger Palmer, afterwards Earl of Castlemaine. Was created by the

* Mr. Robinson, in a letter dated 9th September 1843, thus records his acquisition of the picture: "I have made a purchase of a portrait which I believe is an original, a repetition of the one now at Playford, and which was engraved in aquatint (by Young) in 1785. It was taken when he was in his work, and therefore will be to posterity more valuable than the portrait of him in old age. I gave 10*l.* for it."

King Duchess of Cleveland, and became the mother of the Duke of Southampton, afterwards of Cleveland, and of the Duke of Grafton.

Description.—A standing figure, seen to the knees, facing the spectator. She wears a deep amber or orange-yellow long dress without any girdle, and terminating in a plain border towards the neck. A string of pearls passes like a belt from her right shoulder to the left hip. A pale blue drapery crosses her left arm, and passing behind the figure, is gathered in large folds under the opposite arm. She holds a palm branch in her right hand, and rests the left on the cross handle of a large sword. The broken wheel, the emblem of St. Catherine, is partially visible to the extreme left. Her face is seen in three quarters to the left, and the very dark-grey eyes look at the spectator. Her eyebrows are dark and broad. The very dark sepia-brown hair is dressed very simply, and without ornament of any kind. Her cheeks are pink, and the lips a deep rich crimson. A single pearl is attached to the ear, and a row of pearls encircles the neck. The fluted shaft of a column appears behind her head, and a landscape completes the background to the right. Light is admitted from the right-hand side.

Similar pictures exist at Savernake Forest (the Marquess of Ailesbury's), and at Oakley Grove (Earl Bathurst's).

Purchased by the Trustees, March 1874. (387.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ROBERT, LORD CLIVE, K.B. 1725–1774.

Painted by Nathaniel Dance, R.A.

The founder of the British Empire in India was born near Market Drayton, in Shropshire. His father having obtained for him a writership in the East India Company's service, and in the Presidency of Madras, he reached his destination in 1744. Three years later he received an ensign's commission, and took an active part, both at the siege of Pondicherry and at the taking of Devi Cotta in Tanjore. In 1751, being promoted to the rank of captain, he commenced a series of operations against Chunda Sahib as Nabob of Arcot, and against the French as auxiliaries. His conquest and defence of Arcot are especially renowned. He returned to England to recruit his health in 1753, but two years later went again to India as Governor of Fort St. David, with the rank of lieutenant-colonel in the British army. In 1757 he recovered Calcutta from the hands of Surajah Dowlah, and on the 23rd of June of that year gained the great battle of Plassey. It was under the title of "Baron Clive of Plassey" that some years later he was raised to the Irish peerage. The third command of Clive in India began in 1765, and continued for three years, during which he signalised himself most highly by his conduct of civil affairs and his system of reforms. But his health, both of body and mind, had been undermined by his exertions, and by the bitter attacks in Parliament to which his

Indian career subsequently exposed him. He died by his own hand at his house in Berkeley Square.

Description.—A standing figure, seen nearly to the knees, turned slightly towards the right, wearing a scarlet coat with blue and gold facings, and a small epaulette on his right shoulder. The broad crimson ribbon of the Order of the Bath, to which he was elected in June 1773, crosses his white waistcoat. He wears a plain white neckcloth, and white powdered hair, with black bag behind. His face is turned in three quarters to the right, and his brown eyes are fixed on the spectator. The complexion is fair, with red coloured cheeks. His right hand is clenched and planted on the hip. His left holds his black hat down at his side. In the background is represented an engagement, with cannons firing and Indian troops galloping to the right.

Purchased by the Trustees, May 1858. (39.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

COLIN CAMPBELL, LORD CLYDE, G.C.B., K.S.I.
1792–1863.

Drawn by Sir Francis Grant, P.R.A.

Field Marshal. Born and educated at Glasgow. He entered the army in 1808, and served with great distinction in the Peninsula, China, the Punjaub, and the Crimea, where he commanded the Highland Brigade. As Commander-in-Chief in India he brought the operations for the suppression of the Indian Mutiny of 1857, including the relief of Lucknow, to a successful issue, for which he received the honours of the peerage. He died at Chatham, and was buried in Westminster Abbey.

Description.—The figure is seen at full length, on a small scale, standing bare-headed, facing the spectator. He wears a dark-coloured patrol jacket, with cavalry boots, and holds his helmet with a white "puggaree" round it, down in his right hand; the left grasps the hilt of a native sword. There is no white about his neck. The sloping sides of a tent are observable in the background.

A slight sketch in pen and ink upon paper, washed over with red and grey tints. Drawn at South Park from recollections of a large picture which Sir Francis had at that time in progress in London. The picture is now the property of the Marquess of Clanricarde.

The costume is characteristic, and one which Lord Clyde always wore, although not according to regulation. The same dress appears in his statue by Baron Marochetti in Waterloo Place.

The artist's memory in one respect failed him, as the action of the hands is reversed.

Presented, March 1881, by Viscount Hardinge, F.S.A. (619.)

Dimensions.—10 ins. by 4½ ins.

WILLIAM COBBETT, M.P. 1762–1835. See the picture of the HOUSE OF COMMONS, 1833, page 503.

RICHARD COBDEN, M.P. 1804-1865.*Painted by G. Fagnani.*

Statesman. Born at Dunford, near Midhurst, in Sussex. Eminent especially from the eloquence of his speeches both at public meetings and in Parliament, from the foremost part which he took in effecting the repeal of the Corn Laws, and from his successful negotiation of the commercial treaty with France. He died at Midhurst.

Description.—A half-length figure, seated in a red-backed chair to the right, wearing a plain black suit, a black stock, and a high standing collar to his white shirt. The face is seen in three quarters turned to the right, his yellow-brown eyes looking at the spectator. The hair and whiskers are grey. His right hand rests in his lap, the left laid upon two books, beneath which is seen an official document bearing the signatures of Rouher, Cowley, and Richard Cobden, with their seals affixed. The background is plain grey, and a dull reddish curtain falls on the right.

Purchased by the Trustees from the artist, July 1865. (201.)

Dimensions.—3 ft. 3 ins. by 2 ft. 7 ins.

(a.) ANOTHER PORTRAIT.*Painted by Lowes Dickinson.*

Description.—A full-length figure, seated, facing the spectator, in a dark suit, and a black stock, resting his cheek on his left hand, and the elbow on a desk covered with papers and reports. His right hand is in his trousers pocket. The face is turned slightly round to the right. His rich chestnut brown eyes are looking at the spectator; the hair and whiskers are silvery white. A dispatch box and deeds lie on the Turkey carpet to the left. A curtain falls on the extreme right. Signed with the artist's monogram, composed of "L. C. D.," and the date 1870.

This portrait was painted from photographs and a picture which Mr. Dickinson had done from the life some years previously.

It was exhibited at the Royal Academy in 1870, No. 910 of the catalogue.

Presented, July 1870, by 474 members of the Reform Club. (316.)

Dimensions.—5 ft. 11½ ins. by 3 ft. 11½ ins.

(b.) ANOTHER PORTRAIT.

A marble bust, sculptured by T. Woolner, B.A.,
1866.

Description.—Bareheaded; wearing the modern costume: a close-buttoned coat, and cravat tied in a bow, with standing shirt-collar. The face is turned directly forward. Eyeballs not marked. Inscribed with the name "*Richard Cobden*" in front; the plinth cut square to fit on to a terminal pedestal.

Presented, May 1867, by Mrs. Cobden. (219.)

RICHARD TEMPLE, VISCOUNT COBHAM. Died 1749.

Painted by Jean Baptiste Van Loo.

Field Marshal. Eldest son of Sir Richard Temple, Bart. He served with distinction under the Duke of Marlborough in Flanders, and, at the accession of George I. in 1714, was raised to the peerage as Baron Cobham, and sent with General Stanhope on a secret mission to the Emperor Charles VI. at Vienna. In 1718 he became a Viscount, and the following year commanded the expedition to Spain, where he reduced the city of Vigo. He held the appointments of Governor of Jersey and Constable of Windsor, and in 1742 was made a Field Marshal. Lord Cobham was the friend and patron of Pope, who dedicated the first epistle of his *Moral Essays* to him. He died at Stowe.

Description.—To the waist. The figure is turned to the right, wearing a brown coat faced with gold frogs and tassels, a close-fitting white cravat, and grey powdered hair. The face is seen in three quarters turned to the right, his chestnut brown eyes looking at the spectator. His eyebrows are grey and bushy. The further side of his face is in deep shadow. A crimson drapery, passing over his left arm, is seen also behind the figure. Background dark brown and blue, as if intended for the smoke of artillery against the blue sky.

Formerly in the Stowe collection.

This portrait was engraved in stipple by C. Knight, 1807. There is a similar engraving, the reverse way, on a larger scale by G. Bickham, junr., dated 1751.

Purchased by the Trustees, June 1869. (286.)

Dimensions.—2 ft. 5 ins. by 2 ft.

EDWARD COCKER. 1631–1675.

Painter unknown.

Well known as an improver of the arts of writing and arithmetic. His “*Arithmetick*,” published after his death in 1678, went through upwards of sixty editions, and was for long the standard work on the subject. He also engraved many plates on silver for copy-books with his own hand, and was the author of an English dictionary, and a book of sentences for writing, called “*Cocker’s Morals*.” Pepys, in his Diary, August and October 1664, gives an account of Cocker, commending his accuracy and attainments. His name became proverbial for precision.

Description.—To the waist. The figure, on a small scale, is seen within a stone oval border, turned to the right, wearing a black dress slashed to show the white beneath, with deep white turned-back cuffs at the wrists, and a square-out lace-edged collar and tassels. He is writing in a book on a table, having a black ring conspicuous on his little finger. The face is turned in three quarters to the right. His black eyes look at the spectator, and the hair is dark brown-black, hanging long on each side and concealing the ears. The moustaches small, with a tuft beneath the lip. The background a plain dark brown.

Purchased by the Trustees, December 1868. (274.)

Dimensions.—1 ft. 2½ ins. by 11½ ins.

SIR EDWARD CODRINGTON, G.C.B. 1770–1851.

Painted, in 1843, by Henry Perronet Briggs, R.A.

Admiral. Having entered the navy in 1783, he became lieutenant of Lord Howe's flagship, and took part in the great victory of the 1st June 1794. He commanded the "Orion" at the battle of Trafalgar, and the "Blake" in the Walcheren expedition; but his greatest distinction was in leading the combined fleets of England, France, and Russia against the Turks and Egyptians for the deliverance of Greece. The battle of Navarino was fought 20th October 1827, when the Turkish and Egyptian fleets were nearly destroyed. After further service on the coast of Spain and North America, he returned to England and sat for Devonport in the Reformed Parliament (*see* the large picture of House of Commons, 1833, No. 23). Sir Edward resigned his seat on being appointed in 1839 Commander-in-Chief at Portsmouth.

Description.—A half-length bald-headed figure, on a small scale, seated to the right, wearing a closely-buttoned black frock coat, a black stock, and white rising shirt collar. He rests his right arm on a red chair. The fresh-coloured face with short silvery hair and whiskers is seen nearly in profile to the right. The hand is quite unfinished, and the background a plain dark brown colour.

Bequeathed by his daughter Lady Bouchier, and accepted by the Trustees, June 1884. (721.)

Dimensions.—1 ft. 8 ins. by 1 ft. 5 ins.

SIR EDWARD COKE. 1552–1634.

Painted, in 1608, by Cornelius Jonson van Ceulen.

Lord Chief Justice of England. Author of "The Institutes of the Laws of England, or a Commentary upon Littleton," and rival of Bacon. Lord Campbell, in his "Lives of the Chancellors," pronounces Coke "the greatest master of the common law that ever appeared in England." Born at Mileham, in Norfolk, and educated at Norwich and Trinity College, Cambridge. In 1598 he married his second wife, Elizabeth Cecil, a granddaughter of the great Lord Burghley. He was elected Recorder of the City of London in January 1592, which post he resigned on becoming Solicitor General in the June following. He was in the same year elected Speaker of the House of Commons, and sat for his native county, and in the following year became Attorney General, when he acquired notoriety for browbeating his antagonists.* He was appointed Chief Justice of the Common Pleas, June 30th, 1606, and in October 1613 promoted

* *See* Lord Campbell's "Lives of the Lord Chancellors," Vol. 2, Chap. liv., page 327, note.

to be Chief Justice of the King's Bench. Having become obnoxious by his zeal in prosecuting Somerset, and in opposing Lord Chancellor Egerton and the Solicitor General, Yelvorton, various charges were brought against him, and he was removed from his high office. At this period his feelings were not spared by his old enemy, Bacon, who said to him, "In your pleadings you were wont to insult over misery, and to inveigh bitterly at the persons; which bred you many enemies, whose poison yet smelleth, and the effects now appear." In December 1621 he was committed to the Tower, but was enlarged in the following year. In the reign of Charles I. he was again returned to Parliament. He suggested, and was mainly instrumental in carrying, the famous Petition of Right. His papers were seized whilst he was on his death-bed by order of Charles I. He died at Stoke Poges.

Description.—To the waist, in scarlet robes, falling lace ruff, black skull-cap, and collar of SS, with a jewelled rose pendent in the centre. His face is turned in three quarters to the right, with short moustaches and pointed beard. The very dark eyes are fixed on the spectator. Plain dark brown background. Inscribed in the upper left hand corner "S^r Edw^d Coke, L^d Ch. Justice of y^e Com^o Bench. An^o 4 Sum Reg. Gratias 1608."

This picture was engraved in stipple by J. Possewhite in C. Knight's Gallery of Portraits, 1837, Vol. 7.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (461.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SAMUEL TAYLOR COLERIDGE. 1772–1834.

Painted by Washington Allston, A.R.A.

Critic, poet, and metaphysician. Born at Ottery St. Mary, in Devonshire. He was the youngest son of the vicar of the place where he was born, and lost his father when only nine years of age. He was sent to Christ's Hospital, where Charles Lamb was a pupil at the same time. Coleridge says of himself at this period, "At a very premature age, even before my fifteenth year, I had bewildered myself in metaphysics and in theological controversy. Nothing else pleased me. History and particular facts lost all interest in my mind." In 1791 he entered Jesus College, Cambridge, but did not stay to take a degree. At Bristol he associated with Southey, Burnet, and Lovell, to found a community in America, where selfishness was to be proscribed, and all goods were to be held in common—a scheme which, however, was soon abandoned. Through the friendship of Joseph Cottle,

a bookseller of Bristol, Coleridge was first enabled, in 1794, to publish a volume of poems,—the commencement, as it proved, of an eminent literary career. The “Ancient Mariner” was written in 1797, and the first part of “Christabel” and the tragedy of “Remorse” at nearly the same period. Coleridge died at Highgate.

The following description of Coleridge was written by his friend Wordsworth in a volume of Thomson’s Works :—

“ A noticeable man with large grey eyes,
And a pale face that seemed undoubtedly
As if a blooming face it ought to be.
Heavy his low-hung lip did oft appear
Deprest by weight of brooding phantasy ;
Profound his forehead was though not severe.”

Description.—A half-length figure, seated to the left, wearing a plain black suit, with white neckcloth and frill to his shirt. His right hand hidden within the coat, and the left resting on his knee and holding a silver snuff-box. The head rather thrown back, and the face seen in three quarters turned to the left, his pale grey eyes looking forwards in the same direction. The complexion is fair with pink full cheeks, and grey short whiskers. The hair silvery grey. In the background, to the left, is a tall pointed window with a statue in a niche beside it. The window panes are square and not at all of an antique character. Light is admitted from the right-hand side.

The name of the artist and the date are scratched with a pen-knife in the right-hand corner of the picture.

Painted for Joshua Wade, Esq., at Bristol, in 1814.

This portrait was engraved in mezzotinto by Samuel Cousins, R.A., when in the possession of George T. Barnard, Esq., of Hill House, Long Ashton, near Bristol.

Purchased by the Trustees, July 1864. (184.)

Dimensions.—3 ft. 8 ins. by 2 ft. 10 ins.

(a.) ANOTHER PORTRAIT.

Painted by Peter Vandyke.

Description.—A bust portrait; the figure turned to the right, wearing a black coat and light waistcoat, with a white neckcloth, tied in a very large bow in front. The face is seen in three quarters to the right. His dark eyes are turned towards the spectator. The hair dark brown, parted in the middle of the forehead, and hanging long on each side, concealing the ears. The eyebrows dark and strongly defined.

Painted for Joseph Cottle, of Bristol, in 1795.

Purchased by the Trustees, March 1865. (192.)

Dimensions.—1 ft. 9½ ins. by 1 ft. 5½ ins.

(b.) ANOTHER PORTRAIT.

Drawn, at the age of 24, by Robert Hancock.

Description.—On a small scale; seen to the waist, the face being turned almost in profile to the left; seated in a chair, wearing a black coat, white cravat, and waistcoat. The lips are very red.

Drawn in black chalk upon white paper, the complexion being heightened by red chalk.

A note on the back of the drawing states :—"This portrait of Mr. Coleridge was taken by Mr. Robert Hancock in crayons. * * * The dress is precisely that which Mr. Coleridge wore when he preached his first sermon in Mr. Jardine's chapel at Bath." See Cottle's "Reminiscences," 1st edition, I., xxxi.

This was engraved in Cottle's "Reminiscences."

Purchased by the Trustees, May 1877. (452.)

Dimensions.—6½ ins. by 5½ ins.

GEORGE COLMAN. 1732-1794.

Painted by Thomas Gainsborough, R.A.

Dramatic author. Son of Francis Colman, British Resident at the Court of Tuscany, and nephew of the Countess of Bath. Born at Florence. Educated at Westminster and Oxford. Studied for the law, and was called to the bar; but instead of pursuing that profession, he conducted a literary periodical called the "Connoisseur," and in 1760 produced his first dramatic essay. His best and still popular comedies were the "Jealous Wife" and the "Clandestine Marriage," first performed in 1761 and 1766. In the latter he was assisted by Garrick. He subsequently became manager and part proprietor of Covent Garden Theatre, which he exchanged, in 1777, for the Haymarket Theatre. He died as the inmate of a lunatic asylum.

Description.—A half-length figure, seated to the left, and rather thrown back, wearing a pale blue-grey coat with yellow frogs; white lace ruffles at the wrist, a plain white neckcloth, and lace frill to the shirt. He rests his left arm on the side of a chair and the hand on the top edge of a book. His right hand is laid on the opposite arm. His face is turned in three quarters to the left, the pale grey eyes looking upwards in the same direction. The face closely shaven and the hair square cut and grey powdered. A deep crimson curtain falls behind the head. Very sketchily painted.

This picture was engraved in the "British Theatre" by J. Hall. There is a similar engraving, in dotted manner by Cheesman, 1807; but the painter's name is quoted as De Louthembourg.

On a paper at the back of the portrait is written :—

GEORGE COLMAN.

Born in 1733. Died 14 August 1794.

*Author of the Clandestine Marriage, the Jealous Wife, &c.
By Gainsborough.*

Purchased, on the death of Geo. Colman the Younger, by Charles Webb, 30 Nov. 1836.

Purchased by the Trustees, January 1859. (59.)

Dimensions.—2 ft. 4½ ins. by 2 ft. 8½ ins.

**STAPLETON COTTON, VISCOUNT COMBERMERE, G.C.B.
AND K.S.I. 1773-1865.**

Painted, in 1823, by Mrs. Mary Pearson.

Represented at the age of 50, when General Lord Combermere and Commander-in-Chief of the forces in India.

Field Marshal. The second son of Sir Robert Salusbury Cotton, Bart. Educated at Westminster. Served with great distinction under Wellesley and Cornwallis in India, and, as commander of the allied cavalry in the Peninsular War, was second in command at the Battle of Salamanca. In 1826 he headed the troops at the siege and capture of Bhurtpore.

Description.—A half-length standing figure, against a dark cloudy sky, wearing a blue uniform, and military cloak covering his right arm. His hands are crossed. In the left he holds his plumed cap, and in the right the hilt of his sword. On his breast are numerous stars and orders. Among them the stars of the Bath, and the Guelphic Order of Hanover, and the Tower and the Sword of Portugal, and a Peninsular star with clasps. The face is turned in three quarters to the left. His hair and whiskers are dark brown and curling. The eyes are yellow-brown (hazel) looking away to the left. Light admitted from the right-hand side. Signed in red "Mary M. Pearson, 1833."

This picture was engraved by J. Jenkins in Fisher's "National Portrait Gallery."

Presented, June 1872, by his widow, Viscountess Combermere. (351.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3 ins.

CONFERENCE OF 1604. See COLLECTIVE PORTRAITS, page 493.

WILLIAM CONGREVE. 1670-1729.

Painted by Sir Godfrey Kneller.

Dramatic writer and poet. Born at Bardsey Grange, near Leeds; educated at Kilkenny and a student at Trinity College, Dublin. Congreve was afterwards entered of the Middle Temple, but does not seem to have ever paid any especial attention to the law. His first dramatic attempt was "The Old Bachelor," written at the age of 19, and produced at Drury Lane in 1693. It was followed by the "Double Dealer" and "Love for Love," both in 1695. Besides two other plays, and some small poetical pieces, Congreve wrote a pastoral on the death of Queen Mary, and an ode on the taking of Namur. His collected poems were published in 1710. Voltaire

says of him, "Mr. Congreve had one defect, which was his entering too mean an idea of his first profession, that of a writer, though it was to this he owed his fame and fortune. He spoke of his works as of trifles that were beneath him; and hinted to me in our first conversation, that I should visit him upon no other footing than that of a gentleman who led a life of plainness and simplicity. I answered that had he been so unfortunate as to be a mere gentleman, I should never have come to see him."—*Letters on the English Nation.*

Description.—Seen to the waist, within a stone oval spandril. The figure, turned to the right, wears a rich blue coat with silver buttons. The long ends of his white neckcloth fall down in front and are passed behind the lowest button of the coat somewhat after the fashion of a steinkirk. The smooth youthful face is turned in three quarters to the right; the dark slaty grey eyes looking at the spectator. The complexion fair, cheeks pink, and the lips a clear red. The eyebrows, broad and soft, are of a pale yellow brown colour. The glossy hair is arranged in a profusion of large curls, and corresponds in colour with the eyebrows. The background is plain dark brown.

The fine portrait of Congreve in the Kitcat Club series, painted by Kneller in 1709, differs materially from this.

From the collection of the Earl of Bessborough; No. 166 of the sale catalogue in 1850.

Purchased by the Trustees, February 1859. (67.)

Dimensions.—2 ft. 4½ ins. by 2 ft.

CAPTAIN JAMES COOK, R.N. 1728-1779.

Painted by John Webber, R.A.

Navigator and discoverer. Born in Yorkshire. Was present at the capture of Quebec by Wolfe. In 1763 he went out to survey the Newfoundland Islands. In 1767 he was appointed to conduct an expedition into the South Pacific Ocean for geographical and astronomical purposes. He was accompanied by Dr. Solander and Mr. Banks, afterwards Sir Joseph, and President of the Royal Society. One inlet in New South Wales, where Mr. Banks and Dr. Solander found plants in especial plenty, received from them the name of "Botany Bay," and it was this exploration which prepared the way for our first Australian colony. In 1776 Cook again sailed from Plymouth for the Cape of Good Hope and the Pacific. In 1778 the Sandwich Islands were discovered. He determined the most westerly point of America, and returned to winter in the Sandwich Islands. At Owhyhee, the largest amongst them, he was killed by the natives in an accidental fray.

Description.—The figure, on a small scale, is seen to the waist, within an oval spandril, turned towards the right, wearing a dark blue naval uniform faced with white, and a close-fitting white cravat with small turn-down shirt-collar. The face is turned in three quarters to the right, and his very dark grey eyes are fixed on the spectator. The eyebrows broad and dark, the face closely shaven. Background a plain grey colour.

This picture was painted at the Cape of Good Hope. It was engraved by Bartolozzi, and published by the artist in 1784.

Purchased by the Trustees, January 1858. (26.)

Dimensions.—1 ft. 2½ ins. by 11¼ ins.

SIR EYRE COOTE, K.B. 1726–1783.

Painter unknown.

General. Born in Ireland. Descended from a noble family. Having entered the army at an early age, he accompanied his regiment, in 1754, to the East Indies, where he obtained distinction at the siege of Pondicherry. In 1760 and 1761, by the success of his arms the French were expelled from the coast of Coromandel. He quitted Madras for England in 1770, but returned in 1779 as Commander-in-Chief, and in 1781, with 10,000 men, defeated Hyder Ali, whose army amounted to fifteen times that number. He died at Madras. The monument to his memory in Westminster Abbey was erected by the East India Company.

Description.—To the waist; face turned in three quarters to the right; red coat over an undercoat, with star on his left breast, partly hidden; black hat under his arm. His right hand partly hidden in waistcoat and under crimson sash. Smooth face; dark grey hair; eyes dark grey. Trunk of a tree to right; very dark grey back-ground.

Purchased by the Trustees, April 1861. (124.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

CHARLES, MARQUESS CORNWALLIS, K.G. 1738–1805.

Painted in 1785, by Thomas Gainsborough, R.A.

Distinguished military commander, diplomatist, and Governor-General of India. Son of the first Earl Cornwallis. Educated at Eton and St. John's College, Cambridge. Became aide-de-camp to the Marquess of Granby, and served in Germany during the Seven Years War. In 1762 he succeeded to his father's earldom. Towards the end of the American War, Lord Cornwallis rendered important military service; but was at length overpowered and compelled to surrender with his whole army to the united forces of America and France at New York, October 19th, 1781.

In 1786 he accepted the high office of Governor-General of India, and Commander-in-Chief of Bengal. The capture of Bangalore and the siege of Seringapatam reduced the power, and led to the submission of Tippoo Saib. On his return to England in 1792,

Cornwallis was raised to a marquise and appointed Master-General of the Ordnance. In Ireland, as Lord Lieutenant, in 1798, he effectually suppressed a formidable rebellion, and completely tranquillised the country. He signed the Treaty of Amiens in 1802, and in 1805 resumed the government of India, but died there soon after his arrival, at Ghazepore, in Benares.

Description.—The figure, seen to the waist, within an oval, brown painted spandril is turned to the left, wearing a scarlet coat and blue lining to the breast, and a plain black stock without collar, but a white frill to the shirt below it. An epaulette is on his right shoulder. The face is turned in three quarters to the left, and the blue-grey eyes looking towards, but not directly at, the spectator. The face is closely shaven, and the hair grey powdered, and gathered in a bag behind. The background is plain grey. Dated 1783, in yellow capitals. Very sketchily painted.

Formerly in the collection of the Marquess of Hastings.

This picture was exhibited at the Royal Academy in 1783.

There is a similar portrait, but with the body turned in a different direction, in the Royal Collection at Windsor Castle.

Purchased by the Trustees, February 1869. (281.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

RICHARD COSWAY, R.A. 1740–1821.

A miniature in water colours ; painted by himself.

Miniature painter. Born at Tiverton. He studied in London under Hudson, who had instructed Sir Joshua Reynolds, and became a fashionable artist, known especially by his miniatures and tinted pencil drawings. He was elected a Royal Academician in 1771. Many of his works have been engraved by Bartolozzi and Valentine Green.

Description.—The figure, within an oval spandril frame, seen to the waist, is turned facing the spectator ; wearing a grey coat buttoned over a white waistcoat, and a white neckcloth tied in a large bow. The face is seen nearly in profile turned to the right, the dark eyes looking in the same direction. The face is closely shaven, and the hair grey powdered. Background pale clouds.

Presented, June 1870, by Miss Zornlin. (304.)

Dimensions.—4 ins. by 3 ins.

FRANCIS, LORD COTTINGTON. 1578–1652.

Painted, probably in Spain, by a Spanish artist.

A conspicuous character in Clarendon's History of the Rebellion. Son of Philip Cottingham, of Godmanston, in Somersetshire. Through the interest of Sir Robert Cecil, he went at an early age to Spain, and was long resident there in a diplomatic capacity. He was created a baronet in 1622, and in the following year

accompanied Charles Prince of Wales and the Duke of Buckingham to Madrid. He was a perfect master of dissimulation. Cottington was said to have acquired much of the Spanish solemnity in his air and aspect, and could utter the most humorous sayings with a grave countenance. In the reign of Charles I. he held the offices of Chancellor and Under Treasurer of the Exchequer, and was also Master of the Court of Wards. He again went to Spain as Ambassador, and on his return in 1631, was created Baron Cottington, of Hanworth, Middlesex. He attended the King at Oxford in 1644, and was nominated by him Lord High Treasurer. He remained in the city till the period of the King's departure, and then signed the articles of surrender to General Fairfax in 1646. He consorted much with Lord Clarendon on the continent after the King's death, and was employed with him in an embassy from Charles II. to the Court of Spain. Having acquired a considerable fortune, Cottington obtained leave to establish himself at Valladolid, where he died. His remains were brought to England and interred in Westminster Abbey.

Description.—To the waist, in a black dress with a square-shaped collar edged with lace, and fitting close to the chin. Neither strings nor tassels are seen. The face is turned in three quarters to the left, with fair complexion, but heavy vermilion colour on cheeks and lips. His bright grey eyes are fixed on the spectator. The hair is of a very dark brown, and the beard and moustaches, which are artificially pointed, are of a pale grey. The background is of a flat opaque grey colour. Inscribed in black letters in the upper right hand corner:—

Fra Lo. Cottington

Æta: 53: Anno domini 1630—

The last figures have been partially restored, and are very vague. The date was probably 1630.

This portrait is very similar to one engraved by Houbraken in Birch's "Heads of Illustrious Persons," 1743, from a picture then belonging to Francis Cottington, Esq. The print is, as all Houbraken's plates are, turned the reverse way of the original portrait.

Purchased by the Trustees, February 1880. (605.)

Dimensions.—2 ft. 5½ ins. by 1 ft. 11¼ ins.

SIR ROBERT BRUCE COTTON. 1571–1631.

Painter unknown.

An eminent antiquary. Founder of the famous Cottonian Library, now in the British Museum. He was born at Denton, in Huntingdonshire, and educated at Westminster School and Trinity College, Cambridge. Granger states (vol. 2, page 147) that he began to make his curious and valuable collection of manuscripts in 1588, and in 1603 received the honour of knighthood. He

was often consulted by the King and the Legislature in difficult points relating to ancient customs and privileges. He wrote a book upon duelling, and a "Life of Henry III."

Description.—To the waist, wearing a dark dress and a white falling ruff fitting close to the cheek. The face is seen in three quarters turned to the right. A shield of arms above in the right-hand corner.

Transferred, June 1879, from the British Museum, to which it had been presented by Paul Methuen, Esq., of Corsham, 1792. (534.)

Dimensions.—2 ft. 5 ins. by 2 ft.

THOMAS, LORD COVENTRY. 1578–1640.

Painted by Cornelius Jonson van Ceulen.

Lord Keeper of the Great Seal. Son of Sir Thomas Coventry, Justice of the Common Pleas. Educated at Balliol College, Oxford, and admitted in 1595 a member of the Inner Temple. In 1615 he became Recorder of London, and in 1617 succeeded Sir Henry Yelverton as Solicitor General. On the accession of Charles I., Coventry was appointed successor to Williams, Bishop of Lincoln, as Lord Keeper, and in April 1628 was raised to the peerage as Baron Coventry. He courageously opposed the encroaching power of the Duke of Buckingham, but the contest was suddenly terminated by the Duke's death. Clarendon says of Coventry, "He was a man of wonderful gravity and wisdom, " and understood not only the whole science and mystery of the " law, but had a clear conception of the whole policy of the " Government, both of Church and State, which by the unskilful- " ness of some well-meaning men, jostled each other too much." He died at Durham House, in the Strand, and was buried at Croome D'Abitot, in Worcestershire.

Description.—A bust portrait, seen to the waist, wearing peer's robes, a black skull cap, and a large wheel-like ruff of white lace. The face is turned in three quarters to the left; his very dark bright chestnut brown eyes looking at the spectator. The side of the nose is in shadow; his hair and beard are dark brown. The background is plain and dark brown.

Similar to a picture belonging to the Earl of Clarendon, where more of the figure, including both hands, is visible. The latter is engraved in Lodge's Portraits, vol. 5, plate 94.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (716.)

Dimensions.—2 ft. 6 ins. by 2 ft. $\frac{3}{4}$ in.

ABRAHAM COWLEY. 1618-1667.*Painted by Mrs. Mary Beale.*

Poet and naturalist. The son of a stationer. Born in Fleet-street, and educated at Westminster School and Trinity College, Cambridge. At the age of 15 he published a volume called "Poetic Blossoms." After taking his degree of M.A., he quitted Cambridge for Oxford, where he entered St. John's College. Lord Jermyn (afterward Earl of St. Albans) appointed Cowley his secretary, when he was chiefly employed in deciphering the correspondence of the King and Queen. He followed Her Majesty to Paris in 1646, and remained there 10 years. Cowley studied medicine, and obtained the degree of M.D. at Oxford in 1657. On the death of Cromwell he returned to France, but came back to England at the time of the Restoration. He was one of the earliest members of the Royal Society, and is mentioned as Dr. Cowley among their experimental philosophers. He died at Chertsey, in Surrey, and was buried in Westminster Abbey, near Chaucer and Spenser. His chief works were miscellanies, odes, a book of plants, and the "Davideis."

Description.—Seen to the waist. The figure, turned to the right, wears a black cloak and a plain square-cut band fitting close to the cheek. The face is turned in three quarters to the right. His small dark eyes look at the spectator. The long flowing yellow-brown hair, parted in the middle above the forehead, hangs down to the shoulders and conceals the ears. The background is plain dark brown.

This portrait was engraved by W. Faithorne, 1687, and afterwards by G. Vertue.

Purchased by the Trustees, May 1859. (74.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

ANOTHER PORTRAIT.*Painter uncertain.*

Represented as a young man.

Description.—A bust portrait, the size of life, wearing a reddish-brown drapery over his right shoulder, and a plain white shirt with the collar open, leaving the neck bare. His smooth boyish face, with rosy cheeks, is turned in three quarters to the right, the dark slaty-grey eyes looking at the spectator. The rich deep brown glossy hair falls in long curls over the shoulders, concealing the ears. His lips are of a deep crimson hue and the complexion fair. The background is a plain yellow brown.

The countenance and long hair accord with a portrait of Cowley by Sir Peter Lely, formerly at Strawberry Hill and now in the collection of Sir Robert Peel, Bart. It was engraved in Harding's "Biographical Mirrour," vol. 3. A copy in enamel by Zincke, which was also at Strawberry Hill, is now the property of Mr. Holford.

Purchased by the Trustees, May 1882. (659.)

Dimensions.—1 ft. 9 ins. by 1 ft. $5\frac{1}{4}$ ins.

WILLIAM, FIRST EARL COWPER. Died 1723.

Painted by Jonathan Richardson.

Lord Chancellor. Son of Sir William Cowper, Bart. M.P., for Hertford. He was called to the bar in 1688; appointed a K.C. in 1694, and acquired a great legal reputation. In 1705 he succeeded Sir Nathan Wright as Lord Keeper of the Great Seal, and was one of the Commissioners for the Union with Scotland; he was appointed Lord Chancellor in 1707, and again in 1714. He resigned the seals on the removal of Lord Godolphin from the Lord High Treasurership. He opposed the South Sea Bill, and was created Earl Cowper in 1718.

Description.—A full-length figure, on a small scale, wearing the Chancellor's robes and long wig, standing slightly to the left, and facing the spectator, in front of a tall-backed chair. A rich lace cravat descends from close under his chin. The smoothly shaven face, with clear complexion and ruddy cheeks, is seen in three quarters to the left. His very dark yellow-brown eyes are fixed on the spectator. The eyebrows are dark brown and very broad, the lips deep red and the chin cleft. The purse of the Great Seal is placed upright on a lofty table covered with a pale blue cloth to the left, and a large curtain hangs on the opposite side. The fingers of his left hand grasp the front of the square arm of the chair, and his gloved right hand hangs down by his side holding the other glove. The floor is plain brown and uncarpeted. Light is admitted from the right-hand side, and the shadows are a deep rich brown and well massed.

This corresponds with a large full-length picture in the possession of Earl Cowper, K.G., at Panshanger, which was No. 121 of the 1867 National Portrait Exhibition.

Purchased by the Trustees, February 1885. (736.)

Dimensions.—2 ft. 5½ ins. by 1 ft. 8½ ins.

THOMAS CRANMER, D.D. 1489–1556.

Painted, at the age of 57, in 1546, by G. Fliccius.

Archbishop of Canterbury. Born of a good family at Aslacton Manor, in Nottinghamshire. Educated at Jesus College, Cambridge. Married early, and took his degree of D.D. in 1523. The King being interested in the views which he propounded respecting the divorce of Queen Catherine, took him into favour, and bestowed Church preferments upon him, commencing with the Archdeaconry of Taunton. He was employed abroad in missions, both ecclesiastic and commercial. In 1532 Cranmer

* The prenomem has been variously read *Gerbarus*, *Gerlin*, *Gerlach*, and *Gerbicus*. See a learned essay on the Contemporaries and Successors of Holbein, by Mr. John Gough Nichols, in the 39th Vol. of the *Archæologia*, issued by the Society of Antiquaries, London. He inclines to read the name *Gerbicus*.

succeeded Warham as Archbishop of Canterbury. He favoured the dissolution of the monasteries, and zealously enforced the King's supremacy. By aid of the Vicegerent Cromwell, Cranmer procured the King's authority that a copy of the new translation of the Bible known by the Archbishop's name, should be placed for public reading in every parish church throughout the realm. To Cromwell he wrote in gratitude for his success, adding "And this deed you shall hear of at the great day, when all things are made manifest." Cranmer stood godfather to the Princess, afterwards Queen, Elizabeth. He attended Henry VIII. in his last moments, and crowned King Edward VI. On the accession of Mary, Cranmer was sent a prisoner to the Tower, whence, in 1554, he was removed, together with Ridley and Latimer, to Oxford. There, on the 21st of March 1556, he was brought to the stake and burnt to death.

Description.—A half-length figure, in white surplice, with brown fur round his neck, smooth face and black cap, seated to the left, in a handsomely inlaid chair, with a low table before him covered with a carpet, and books and papers lying on it. He holds a small book open, as if reading, in both hands. In the centre of the background, behind his head, are the cross-bars of a casement window, and blue sky seen through it; to the left is a stone pilaster with richly-carved ornaments set in a tall panel. To the right a dark-brown curtain with a flowing pattern on it. The name of the artist is inscribed at the top of the pilaster to the left of the window. Lower down, on a painted slip of paper, is inscribed the age of the prelate. A letter lying on the table is addressed in English to the "Arch-bishoppe."

This picture has been engraved with great care in Lodge's "Illustrious Portraits." The earliest engraving from it is in Thoroton's "Antiquities of Nottinghamshire."

Transferred, June 1879, from the British Museum, to which it had been presented by John Michell, Esq., M.P., of Bayfield Hall, Norfolk, in 1776. (535.)

Dimensions.—3 ft. 2½ ins. by 2 ft. 5½ ins.

ROBERT MONSEY ROLFE, LORD CRANWORTH.
1790–1868.

Painted by George Richmond, B.A.

Lord Chancellor. Born at Cranworth, in Norfolk. Son of the Reverend Edmund Rolfe, rector of Cockley-Cley. His mother was descended from the celebrated Dr. Monsey, physician to Chelsea Hospital. Educated at Winchester and Trinity College, Cambridge, and became a fellow of Downing College. Called to the bar by Lincoln's Inn in 1816. He was appointed Solicitor General in 1834, and, with a brief interruption, continued in that office till November 1839, when he was raised to the bench of the Exchequer. In 1860 he acted as one of the Commissioners

of the Great Seal, and in November of the same year was constituted the third Vice-Chancellor, in which position he was raised to the peerage as Baron Cranworth, December 1850. On the accession of Lord Aberdeen to power at the close of 1852, the Great Seal was placed in his hands, and remained with him during five years. On the resignation of Lord Westbury, he for a second time became Lord Chancellor, and retired from office on the accession of a Conservative ministry in 1867.

Description.—Seen to below the knees, in Lord Chancellor's robes, and long official wig, seated to the left. He rests his right hand on his knee. The other hand is partially raised. The purse of the Great Seal lies on a green-covered table to the left. The background is composed of the red canopy of the throne. Face seen in three quarters to the left; the grey whiskers partly seen beneath the flaps of the wig. Eyes small and grey, looking away to the right. Light admitted from the right-hand side.

Bequeathed, June 1869, in fulfilment of Lady Cranworth's desire, by Lord Cranworth. (285.)

Dimensions.—4 ft. 7 ins. by 2 ft. 10½ ins.

WILLIAM, FIRST EARL OF CRAVEN. 1606-1697.

Painted by Gerard Honthorst.

Son of Sir William Craven, Merchant Taylor and Lord Mayor of London. Served with distinction under Gustavus Adolphus, and afterwards entered the service of the Prince of Orange. He aided, with the wealth at his command, the exiled members of the Royal Family, more particularly Elizabeth, Queen of Bohemia. He was created Earl of Craven in 1665, and succeeded Monck as Colonel of the Coldstream Guards. During the prevalence of the Great Plague he remained in London, visiting the infected and devising means to prevent contagion. In the following year, 1666, he successfully exerted himself to subdue the ravages of the Great Fire. He died unmarried at his house in Drury Lane.

Description.—A half-length figure, standing to the left, in armour, wearing long dark hair, and a white face neckcloth. He rests his left hand, with widespread fingers, on a helmet placed on a rock in the lower corner; his right grasps a truncheon which is held slantingly across the figure. The face is seen turned in three quarters to the left, his dark eyes looking at the spectator. The moustaches are dark brown. Light is admitted from the right-hand side, and the further side of his face is in deep shade. He wears neither rings nor ribbon, and has no cuffs at the wrists. The background consists of rocks behind the figure, and sky to the left.

This picture has been engraved in Guillim's "Heraldry."

Presented, December 1868, by the Earl of Craven. (270.)

Dimensions.—3 ft. 8 ins. by 2 ft. 11 ins.

NATHANIEL, THIRD LORD CREWE, OF STEVE. 1633-1722.*Painted by John Riley.*

Bishop of Durham. Son of the first Lord Crewe and grandson of Sir Thomas Crewe, Speaker of the House of Commons. When Bishop of Oxford in 1673, and notwithstanding the protest of Parliament, he performed the marriage ceremony for the Duke of York and Mary of Modena. The following year he was translated to the see of Durham, and on succeeding to the barony of Crewe in 1697 he became the first instance in England of the union of a temporal and spiritual peerage. He showed a ready compliance with all the measures of the court of James II., and, on the King's abdication, expressed a wish to resign his ecclesiastical dignities to Dr. Burnet. On the accession of Queen Anne he was restored to some degree of favour at court. His name is associated with munificent endowments for charitable purposes.

Description.—A half-length figure, the size of life, wearing the white surplice and very full sleeves, the black silk stole, a plain white square cut band and a black skull-cap. The head is turned in three quarters to the right; his dark chestnut brown eyes looking directly at the spectator. His long flowing rich brown hair is parted over the middle of the forehead, and conceals the ears. A youthful and intelligent countenance. The lips are pale clear red, and his moustaches and lip-tuft yellow brown. The hands are not seen. The background is plain dark brown, and light admitted from the right-hand side.

Purchased by the Trustees, February 1882. (656.)

Dimensions.—2 ft. 5½ in. by 2 ft. ¼ in.

SIR RANDOLPH CREWE. See BRAMSTON.**RIGHT HON. JOHN WILSON CROKER, LL.D., M.P. 1780-1857.***Painted by William Owen, R.A.*

Politician and writer. Son of the Surveyor General of Ireland. Born at Galway, and educated at Trinity College, Dublin. He was called to the bar in 1802, and entered Parliament in 1807. On the accession of Mr. Perceval to power in 1809, he was appointed Secretary to the Admiralty. He was distinguished for his eloquence, and was an original contributor to the "Quarterly Review." He edited Boswell's "Life of Johnson," and Lord Hervey's "Memoirs," and was the author of "Stories from the History of England."

Description.—Seen, within an oval spandril, to the waist. The figure, turned to the left, wears a close-buttoned black coat and white neckcloth. The face also is slightly turned to the left, and the dark grey eyes fixed on the spectator. Hair thin and grey; short whiskers; pale complexion with red lips. Background dark grey. Light admitted from the right-hand side.

A somewhat similar portrait, then in the possession of the Right Hon. W. Vesey Fitzgerald, was engraved by H. Meyer in Cadell's Contemporary Portraits, 1822.

Presented November 1872, by F. Locker, Esq. (355.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 7½ ins.

OLIVER CROMWELL. 1599–1658. Represented at the age of 58.

Painter unknown.

Lord Protector. Born at Huntingdon. Educated at Cambridge, which city he represented in the Long Parliament. At an early period he raised a troop of horse composed entirely of Puritans. The battle of Marston Moor was fought in July 1644, and Naseby, 1645. Cromwell completely subdued Ireland in 1649, and routed the Scotch at Dunbar, 3rd September 1650. The Royalists were hopelessly dispersed at the battle of Worcester, 3rd September 1651. After dissolving the Long Parliament in 1653, Cromwell assumed the title of Lord Protector, and was styled His Highness. The Protector died at Whitehall on the anniversary of the battles of Dunbar and Worcester. He was buried with regal honours in Westminster Abbey, but his remains were afterwards disinterred.

Description.—A bust portrait, within an oval, wearing white armour and a square white collar fitting close to the neck. The face is seen in three quarters turned to the right; the clear blue eyes looking away in the same direction.

This is an enlargement in oil colours on canvas of the fine head drawn in water colours by Samuel Cooper, formerly in the possession of Lady Frankland Russell, and now the property of the Duke of Buccleuch. This portrait was probably painted early in the last century, and is certainly the work of a skilful artist; the very touches peculiar to Cooper's miniature being reproduced in this painting. As the armour in the miniature was left entirely blank, the painter was compelled to draw upon his own invention, and has supplied it in a very imperfect manner.

The period when this portrait was taken is indicated by the date, 1657, on a completely finished miniature formerly belonging to the Pallavicini family, and now in the possession of the Marquess of Ripon, K.G.

Purchased by the Trustees, February 1879. (514.)

Dimensions.—2 ft. 5 ins. by 2 ft.

(a.) **ANOTHER PORTRAIT.***A terra-cotta bust, modelled from the life by
Edward Pierce, jun.*

Description.—Wearing ornamental armour, flowing hair, and a close-fitting square-cut band. A lion's head decorates the top of his breast-plate. The face is turned towards his left shoulder with an expression of irritation. The eyeballs are marked, the eyebrows bushy, and the hair arranged in round, full curls.

This study had belonged to Mr. Brett, of Hanover Square, and was previously in the possession of Mr. Loft, a sculptor, residing in Clipstone Street. The marble bust made from it is now in the possession of the Lady Taunton. It is mentioned by Walpole in his *Anecdotes*, page 391, as having been sold at an auction in 1714.

Purchased by the Trustees, August 1861. (132.)

(b.) **ANOTHER PORTRAIT.***Painted by Robert Walker.*

Description.—Half-length figure, in complete steel armour excepting gauntlets, and bare-headed, standing towards the right. His right hand, raised to a level with his waist, holds forth a truncheon. A boy clothed in red stands behind him, fastening a white scarf and a black ribbon on his right hip. The face, with long hair, is seen in three quarters to the right. The small dark eyes are fixed on the spectator. His left hand falls so as to touch the golden hilt of his sword. The background is composed of grey clouds, trunks of trees to the left; and, to the right, below, a distant troop of cavalry, and ships sailing on the sea beyond. All these objects have been rendered indistinct by the injudicious practice of some picture-cleaner in former days.

Inscribed, in large white letters on a black board fastened to the back of the picture,—

**THIS ORIGINAL PICTURE
of OLIVER CROMWELL**

PRESENTED by him to
NATHANIEL RICH Esqr.
then serving under him as *Colonel*
of a Regiment of Horse in the
Parliamentary Army, was Bequeathed
to the Trustees of the **BRITISH**
MUSEUM, for the use of the Public
by his Great Grandson
Lieutenant General **SIR**
ROBERT RICH BART.

By his Will dated the 29th May 1784.

A picture very similar to this is in the collection of Earl Spencer at Althorp, and has been engraved in *Lodge's Portraits*, vol. 7, pl. 129. A contemporary engraving from this picture was executed by Peter Lombart, and another, very coarse in execution, by Gaywood, a pupil and assistant of Hollar. Many

engravings, giving the bust only, were published from the same type; the most striking of which was one on a large scale by W. Sherwin. The latest, professedly taken from this picture when in the British Museum, was executed in stipple by E. Scriven in 1835, for Charles Knight's "Gallery of Portraits," vol. 4, page 11 of text. In this engraving may be observed, what is no longer perceptible in the picture itself, a small knob or projection in the armour on the right shoulder, towards the neck, which appears in nearly all the earlier engravings of this type. This projection remains in the Althorp picture, wherein the horizontal line of the sea appears above the truncheon. In the Althorp picture Cromwell has a black scarf hanging below the boy's hand.

Transferred, June 1879, from the British Museum, to which it had been bequeathed, in 1784, by Sir Robert Rich, Bart. (536.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

(c.) **ANOTHER PORTRAIT.**

Painter unknown.

Painted in oil on a small scale.

Description.—Seen to the waist, in white armour, wearing a small square collar. The face is turned in three quarters to the right, the dark grey eyes looking away in the same direction.

The general arrangement of the figure corresponds with that seen in the miniature painted by Samuel Cooper, in the possession of the Duke of Buccleuch.

Transferred, June 1879, from the British Museum, to which it had been bequeathed by J. B. Bernard, Esq., late Fellow of Trinity College, Cambridge, 8th November 1839. (588.)

Dimensions.—8½ ins. by 6½ ins.

(d.) **ANOTHER PORTRAIT.**

Bronze bust. Sculptor unknown.

Description.—Bare-headed, wearing armour with a broad strap and buckle passing like a belt over his square-cut collar. A thunder-bolt of classic form, as seen on the sculptures of the column of Trajan, decorates his breast-plate. Round the neck of the breast-plate is a pattern of small scales. The head is partly turned and inclined to his right shoulder. The warts on the face are very faintly indicated.

This bronze is identical with a fine marble bust now in the possession of the Earl of Wemyss, and formerly the property of the Byron family at Newstead Abbey. The one appears to have been cast from the other, and this theory is supported by a peculiar depression on the left temple, which was caused by an accident called a "shake" to the marble, and appears in both of them.

There are repetitions of the bronze in the possession of the Duke of Sutherland and the Earl of Wemyss. One also appears represented in the portrait of Dr. John Allen, painted by Sir Edwin Landseer, in this Gallery; but no bronze bust of Cromwell is at present known to be preserved at Holland House.

Purchased by the Trustees, February 1877. (438.)

For other Portraits, *see* the DUNBAR MEDAL and the GREAT SEAL, pages .

MARY ANN CROSS ; "GEORGE ELIOT." 1819-1880.

*Drawn, in 1865, by Sir Frederick W. Burton,
R.H.A., F.S.A.*

Novelist and poet. Author of "Adam Bede," "Romola," "Middlemarch," &c.

Description.—A head the size of life, full face, in black, red, and white chalks, on grey paper. Light is admitted from the right-hand side.

Exhibited at the Royal Academy in 1867, and at the Grosvenor Gallery in 1882.

Presented, February 1883, by John Walter Cross, Esq., and Charles Leo Lewes, Esq. (669.)

Dimensions.—1 ft. 8½ ins. by 1 ft. 3 ins.

GEORGE CLIFFORD, THIRD EARL OF CUMBERLAND, K.G.
1558-1605.

Painter unknown. Dated 1588.

Educated at Cambridge under Whitgift, and excelled in mathematics. He was one of the peers who sat in judgment on Mary, Queen of Scots. On the retirement of Sir Henry Lee, he was appointed Champion by Queen Elizabeth. He greatly distinguished himself among the gallant commanders of the fleet opposed to the Spanish Armada in 1588. He also made eleven voyages at his own expense, and did great damage to the Spaniards. In 1592 he was elected into the Order of the Garter. His suit of tilting armour is still preserved at Appleby Castle. The portraits of his wife Margaret Russell, daughter of the Earl of Bedford, and of his daughter Anne, Countess of Dorset, Pembroke, and Montgomery, are in this Gallery, *see* pages 133 and 348.

Description.—A bust picture. The figure, turned to the left, wears dark steel armour, bordered with broad bands of gold adorned with clusters of jewels. The neck is partially seen, and a square-cut grey gauze collar falls over his dark metal gorget patterned with golden stars. His face is seen in three quarters turned to

the left; the forehead ample, and the dark eyes looking at the spectator. The rich brown hair is full and flowing, and hangs down to the shoulders, concealing the ears. His hat of grey felt, with a tall plume of crimson feathers, has a glove attached to the front turned-up portion of it. This glove, which is folded short with four of the fingers projecting above, he had received from the Queen.

The incident of Queen Elizabeth bestowing her glove upon Cumberland is thus related by Lodge: "At an audience, upon his return from one of his voyages, she dropped her glove, which he took up and presented to her on his knees. She desired him to keep it for her sake, and he adorned it richly with diamonds, and wore it ever after in front of his hat at public ceremonies."

A beautiful full-length figure in miniature, wearing the same dress, was contributed by Lord De L'Isle and Dudley to the 1862 Loan Exhibition. It has been engraved by Robert White.

A similar picture to this, painted on panel, is in the Bodleian Gallery at Oxford. It is engraved by W. T. Fry, in the 4th edition of Lodge's Portraits, Vol. 4, p. 63.

Purchased by the Trustees, March 1869. (277.)

Dimensions.—2 ft. 5 ins. by 1 ft. 11 ins.

MARGARET RUSSELL, COUNTESS OF CUMBERLAND.

1560–1616. At the age of 25.

Painter unknown.

Third daughter of Francis, second Earl of Bedford. Married, in 1577, to George Clifford, third Earl of Cumberland. Her monument in Appleby Church was erected by her daughter Anne, the celebrated Countess of Dorset, Pembroke, and Montgomery.

Description.—A bust portrait, in a dark dress adorned with pearls, and a large radiating ruff of white lace. A shield of arms, surmounted by an Earl's coronet, is in the upper left-hand corner, displaying Clifford impaling Russell.

This was engraved by Caldwell in Pennant's "Journey from Chester to London," 4to edition, 1782, page 246.

Formerly in the possession of Mr. Furley, of Weymouth.

A similar picture is at Gorhambury, in the possession of the Earl of Verulam. Another at Titsey, belonging to Mr. G. Leveson Gower.

Presented, March 1876, by George Scharf, Esq., C.B., F.S.A. (415.)

Dimensions.—Panel, 1 ft 8½ ins. by 1 ft. 5 ins.

**H.R.H. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND,
K.G. 1721-1765.**

*Painted, about 1758, by an assistant of Sir
Joshua Reynolds.*

The youngest son of King George II. Born at Leicester House, London. Elected Knight of the Garter in 1730. He was wounded at the battle of Dettingen, 1743. His fame principally rests on the active measures which he adopted to suppress the Scottish Rebellion, and his decisive victory at Culloden, 1746. He died suddenly in London.

Description.—A full-length figure, on a small scale, viewed in front, wearing the robes of the Garter, standing on stone step with a curved front, and a distant landscape, and very low horizon to the right. His plumed hat is placed on a stone base beside him to the left. His right hand is attached to the pink girdle round his waist; his left holds the hilt of his sword. The face is turned in three quarters to the left, his small dark eyes looking away in the same direction. The hair is grey powdered; the face fat and close shaven. A pale crimson curtain is suspended behind the figure, and falls partly over the stone base on which the hat is placed. The light is admitted from the right-hand side.

This picture was probably painted by John Powell, a pupil of Sir Joshua Reynolds, as a guide to the engraver.

Purchased by the Trustees, February 1867. (229.)

Dimensions.—2 ft. 10 ins. by 2 ft.

(a.) ANOTHER PORTRAIT.

Painted by David Morier.

Description.—A small picture. Full length figure, in red uniform with the ribbon of the Garter, white leggings and high black boots; standing in an apartment towards the left, pointing in the same direction with his right hand, the left being raised to his girdle. To the right is a square doorway, with a balustrade, beyond which is seen an encampment. His head is seen in three quarters turned towards the right, and the dark eyes look in the same direction.

Transferred, June 1879, from the British Museum, to which it had been presented by Lieut.-General Thornton. (537.)

Dimensions.—2 ft. 4½ ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, 1758.

Description.—Seen to the waist, wearing a dark blue coat with small gilt buttons, over a scarlet waistcoat, which is buttoned very high, and a plain white cravat round his neck. The body is turned towards the right, and the close-shaven face is seen in three quarters to the left, the dark glistening eyes looking away in the same direction. The eyebrows are dark and bushy, the hair powdered grey; the complexion is sallow, and the chin double. A star is on the left breast of his coat, and the blue ribbon of the Garter crosses his waistcoat in front. The background is a plain dark brown, and light is admitted from the right-hand side.

This picture has been engraved on a large sheet in mezzotinto by Charles Spooner.

Purchased by the Trustees, March 1881. (625.)

Dimensions.—2 feet 5½ ins. by 2 ft. ½ in.

(c.) ANOTHER PORTRAIT. G.C.B. As a child.*Painted by Charles Jervas.*

Description.—In coronation robes; holding a coronet in his right hand. A full length standing figure, the size of life. He wears the collar of the Order of the Bath which was revived in 1725, when he was installed a companion at the age of four years.

Engraved by George Vertue.

Presented 1888 by the Earl of Chichester. (802.)

Dimensions.—4 ft. 3½ ins. by 3 ft. 7½ ins.

RICHARD CUMBERLAND, LL.D. 1732-1811.*Painted by George Romney.*

Dramatist. Born in the Lodge of Trinity College, Cambridge, and grandson of Dr. Richard Bentley. In 1760, when the Earl of Halifax went to Ireland as Lord Lieutenant, Cumberland accompanied him as his private secretary. In 1775 he became Secretary to the Board of Trade, and was intrusted with a special mission to the Court of Spain in 1780. The closing years of his life were spent in retirement at Tunbridge Wells. His best plays are commonly considered "The Jew" and "The Wheel of Fortune," and his chief essays and translations were published in a periodical called "The Observer." He replied with success to a pamphlet by Dr. Parr, entitled "A Sequel," &c., and wrote also upon Spanish Art.

Description.—Seen nearly to the feet. The figure is seated to the left, wearing a pale crimson coat, edged with a narrow border of fur, knee-breeches, and a pale yellow waistcoat. His left leg is crossed over the right. His left elbow rests on the square arm of the chair, and his cheek presses against the fingers of his left hand. His right arm is stretched forth over a table covered with a Turkey carpet with a blue book on it. A brown statuette appears on the extreme left. In the distance, above the table, is a view of the sea surrounded by high hills. The close-shaven face is turned nearly in profile to the left; his grey eyes looking, somewhat upwards, in the same direction. The hair pale brown. The shaft of a column forms a background to the head, and the rest of the background is composed of a cloudy and blue sky.

Formerly in the possession of Lady Albinia Cumberland.

Purchased by the Trustees, June 1857. (19.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

JOHN PHILPOT CURRAN. 1750-1817.*Painted in the style of Wm. Owen, R.A.*

Orator. Born at Newmarket, near Cork, and studied at one of the Inns of Court, London. He rose to eminence at the Irish bar, and was elected M.P. for Doneraile in the Irish House of

Commons in 1784. He held the office of Master of the Rolls in Ireland from 1806 to 1814.

Description.—To the waist; the figure is seen seated to the right, wearing a black coat and white neckcloth, with frill to the shirt. The fingers of his left hand are raised to the face which is turned in three quarters to the right. His very dark eyes look upwards to the left. The hair also is very dark brown, and glossy. The head is placed rather low down in the picture. The background a deep rich crimson curtain. The square back of a chair appears to the left. Papers, tied by red tape, lie on a table to the right.

Formerly in the possession of Charles Phillips, Esq., author of "Recollections of Curran."

Purchased by the Trustees, September 1873. (379.)

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN, LORD CUTTS. 1661–1707.

Painted by William Wissing.

A brave warrior, known as "the Salamander," from being always found in the thickest of the fire. Born at Matching, in Essex. Educated at Cambridge, and sat in Parliament for that county. Fought in Hungary under the Duke of Lorraine. Returned to England with William III., by whom he was created an Irish peer in 1690, and appointed Governor of the Isle of Wight. Cutts signalized himself at Buda, Steinkerk, Venlo, and Blenheim.

In 1705, on becoming Commander-in-Chief in Ireland, he was made one of the Lords Justices under the Duke of Ormonde. He cultivated poetry with success, and to him Steele, who was then his secretary, dedicated his "Christian Hero," in 1701.

Description.—A youthful portrait, within a brown oval spandril, seen to the waist, in white armour and lace cravat. His smooth, handsome face is seen in three quarters turned to the left, with long dark brown flowing hair. His dark brown eyes are fixed on the spectator. Background plain dark brown.

Painted on twilled canvas.

This picture was engraved in mezzotinto by R. Williams, and in Richardson's "Collection of Engraved Portraits."

It was exhibited by Mr. Thomas Ball at the 1866 National Portrait Exhibition, No. 1,014 of the Catalogue.

A youthful portrait, similar to this, is at Chequers, in Buckinghamshire. His later portraits are remarkable for a decidedly aquiline character.

Purchased by the Trustees, February 1879. (515.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

JAMES RAMSAY, MARQUESS OF DALHOUSIE. 1812–1860.

*Painted, in 1847, by Sir J. Watson Gordon,
R.A., P.R.S.A.*

Governor-General of India. Third son of the tenth Earl of Dalhousie. Educated at Harrow and Christ Church, Oxford. By the death of his brothers he became Lord Ramsay in 1832. He held the office of President of the Board of Trade from 1844 to 1847, in which year he succeeded Lord Hardinge as Governor-General of India. He brought the Sikh war to a successful conclusion, and effected the annexation of the Punjab in 1849. During his administration other rich provinces were likewise annexed to the British Crown. Lord Dalhousie was the author of many important reforms in the government of India, which were highly beneficial in developing the resources of the country.

For his successes in the Punjab he was, in 1849, raised to a marquissate, and on his retirement in 1856 the East India Company awarded him a pension of 5,000*l.* a year. He died at Dalhousie Castle.

Description.—A full-length standing figure, wearing a black frock coat, grey trousers, black stock, and white collar. His hands are joined in front, the left one holding a hat. A metal inkstand and official robe are placed upon a wooden table to the right, against one of the legs of which rests a red folio volume. A yellow curtain, column, and sky compose the background. The face is seen in three quarters to right. Dark brown glossy hair. Complexion fair. Eyebrows faintly marked. His dark grey eyes are fixed on the spectator. The lips are a clear red, and the whiskers of a dark brown colour.

This portrait was exhibited at the Royal Academy in 1847, No. 63 of the catalogue.

Presented, March 1865, by the artist's brother, H. G. Watson, Esq., of Edinburgh. (188.)

Dimensions.—7 ft. 9½ ins. by 4 ft. 10½ ins.

HON. ANNE SEYMOUR DAMER. 1749–1828.

Painted by an assistant of Sir Joshua Reynolds.

A well-known leader of fashion and amateur sculptor.

Anne Seymour Conway, niece of the Marquess of Hertford, and granddaughter of John Duke of Argyll, was daughter of Field Marshal Conway by his wife Caroline, widow of the Earl of Ailesbury. In June 1767 Miss Conway married the Hon. John Damer, son of Lord Milton; but the union was not a happy one. She was suddenly left a widow in 1776. Mrs. Damer then occupied herself with classic literature and sculpture, displaying for the latter talents of a very high order. Mrs. Damer also

attained a prominence in the world of politics, having been one of the three distinguished ladies who canvassed the independent voters of Westminster on behalf of Charles James Fox in 1784. On the death of her cousin, Horace Walpole, in 1797, she inherited "Strawberry Hill," with all its varied contents. She died in Upper Brook Street and was buried at Sundridge, Kent, where there are several monuments by her, including one to her mother. Her bust of herself, of which there is an engraving in Walpole's *Anecdotes*, is in the British Museum, and a statue of her, modelled by Ceracchi, stands in the hall of that institution.

Description.—A bust portrait, with the face turned slightly to the left. Her dark brown hair is dressed high, with a yellow ribbon twisted in it. The sparkling eyes are a pale yellow (hazel) colour, and looking at the spectator; the hair hangs down on each side in long plaits. A black ribbon encircles her neck, the two ends hanging down in front. The dress is white, trimmed with gold, with a pink pelisse over her shoulders. Background plain dark brown. The light is admitted from the right-hand side.

Similar to a half-length portrait painted by Reynolds in 1773, now in the possession of Colonel Dawson Damer, which was engraved in mezzotinto by J. R. Smith, 1774. This portrait was No. 532 of the 1867 National Portrait Exhibition.

Purchased by the Trustees, July 1879. (594.)

Dimensions.—1 ft. 9 ins. by 1 ft. 5½ ins.

CAPTAIN WILLIAM DAMPIER, R.N. 1652-1715.

Painted by Thomas Murray.

The celebrated circumnavigator. Descended from a Somersetshire family. Went early to sea, and served against the Dutch. He adopted the course of Drake in attacking the American colonies of Spain. In 1679 he crossed the Isthmus of Darien and cruised along the American coast, making prizes of Spanish vessels wherever he met them. From Virginia he sailed with an expedition which doubled Cape Horn, and steered for the East Indies, touching at Australia. Dampier landed at Bencoolen, in Sumatra, and made his way to England in 1691, when his famous "Voyage round the World" was published. He was appointed by the Admiralty to explore the north-western coasts of Australia. He also explored the coasts of New Guinea. In returning to England in 1701 he was wrecked off the Island of Ascension, and afterwards published a "Vindication of his Voyage in the South Seas in the Ship 'St. George.'" He again sailed in August 1708, and returned in September 1711. The rest of his life is involved in uncertainty.

Description.—To the waist. The figure is turned to the left, wearing a plain yellow-brown coat and red waistcoat, through the third button hole of which the ends of his long white cravat are drawn in Steinkerk fashion. He holds a handsomely bound book in his right hand, showing conspicuously the lettering on the back.

"DAMPIER'S VOYAGES." The smooth, youthful face is seen in three quarters to the left. The dark brown eyes are fixed on the spectator. Eyebrows broad and dark brown. Lips full in form and of a pale clear red. Complexion sallow. Signed with the artist's initials T. M. to the right of the head. Light admitted from the right-hand side.

This picture was contributed to the 1867 National Portrait Exhibition, No. 161 of the catalogue. It has been engraved by C. Sherwin.

Transferred from the British Museum, June 1879. (538.)

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR WILLIAM DANIEL. Died 1610.

Painter unknown.

Judge. Descended from an ancient family of Cheshire; the name having originally been D'Anyers. He was entered at Gray's Inn in 1556, became reader there in 1579, and treasurer in 1580. On the question of his advancement to the degree of Serjeant-at-Law in 1594, Lord Burghley testified to his qualification as being "a vearie learned and discreat man." He was constituted by King James on February 3rd, 1604, a Judge of the Common Pleas.

Description.—A lank standing figure, seen to the knees, in judge's robes, turned to the left, resting his right hand on a grass-green covered table and holding a roll of paper horizontally in his left. His narrow and full-coloured face is turned in three quarters to the left, and the grey eyes look full at the spectator. His white beard is cut close and pointed. He wears a plain black cap and a radiating ruff fitted close to the face. His ample scarlet mantle is turned back so as to display the white fur lining over his left arm. A shield of arms is in the upper left-hand corner of the brown background, and in yellow letters to the right "*Nec spe nec metu.*"

Painted on panel composed of 4 vertical pieces.

Presented by the Principal and Antients of Barnard's Inn, June 1884. (717.)

Dimensions.—3 ft. 7 ins. by 2 ft.

HENRY STUART, LORD DARNLEY. *See HENRY.*

GEORGE LEGGE, FIRST LORD DARTMOUTH. 1648–1691.

Painted by Michael Dahl.

Admiral. Son of the distinguished Royalist Colonel William Legge. Sent to sea at the age of 17, and saw much active service. He was wounded in the Dutch wars, and, in 1673, appointed Governor of Portsmouth. Not only in recognition of his own, but of his father's loyal services, Legge was created, in 1682, Baron Dartmouth. As Admiral of the whole English fleet

he was sent to demolish Tangier, and brought the garrison to England in 1683. He received from James II. the appointment of Master of the Horse and Constable of the Tower. In 1688 he was sent by his royal patron to intercept the Dutch fleet convoying the Prince of Orange. After the revolution, notwithstanding the oath of allegiance which he had taken to William III., he corresponded with the exiled king, and was committed to the Tower of London, where, after a short imprisonment, he died of apoplexy, and was buried in Trinity Chapel, in the Minories.

Description.—A standing figure, the size of life, in complete armour, seen nearly to the knees, resting his right hand on the hip, and with his left grasping the gilt handle of his sword. The smooth rubicund face is seen in three quarters to the right; his very dark eyes look towards the spectator; his hair and eyebrows are yellow-brown, and the eyelashes of a light yellow colour; the lips are of a pale clear red, and the chin double. A white lace cravat with long hanging ends encircles his neck. The hands are bare, and destitute of rings. Behind his figure is a solid mass of dark rock, and to the right, in the distance, appears a man-of-war, bearing the flag of St. George, saluting.

Presented, July 1882, by his descendant, William Walter Legge, fifth Earl of Dartmouth. (664.)

Dimensions.—3 ft. 11½ ins. by 3 ft. 2½ ins.

CHARLES ROBERT DARWIN, LL.D., F.R.S. 1809–1882.

A terra-cotta bust, modelled by J. E.

Boehm, R.A.

Naturalist and scientific investigator. Son of Dr. Robert Waring Darwin, F.R.S., and grandson of the celebrated Dr. Erasmus Darwin, F.R.S. His maternal grandfather was Josiah Wedgwood, the great founder of modern pottery manufacture. He was born at Shrewsbury, and educated at the grammar school there, at Edinburgh University, and at Christ's College, Cambridge. His great work "The Origin of Species by means of Natural Selection," first published in 1859, has gone through many editions and been translated into most of the European languages. The "Descent of Man and Selection in relation to Sex" appeared in 1871. These and numerous other works on natural history have established Darwin's fame as the greatest master of original research of the age, and greatly revolutionised modern ideas on the subjects of which he treated. He died at Down, in Kent, where he had resided during the greater part of his life.

Description.—A terra-cotta bust, larger than life, wearing a modern coat. The bald head, with square-cut massive beard and moustaches covering the upper lip entirely, turned slightly towards his right. The eyeballs are marked and looking forward. The eyebrows are very bushy. The wide-spread beard entirely conceals his collar and neck-tie.

Presented, February 1887, by J. E. Boehm, Esq., R.A. (761.)

Dimensions.—2 ft.

ERASMUS DARWIN, M.D., F.R.S. 1731–1802.

Painted by Joseph Wright, of Derby, A.R.A.

A physician and poet of high reputation in his day. Born at Elston, near Newark. After studying at St. John's College, Cambridge, he took the degree of Doctor of Medicine at Edinburgh, and established himself as a physician at Lichfield. In 1781 he removed to Derby, and acquired celebrity by the publication of his poem in two books, called the "Botanic Garden" and "Loves of the Plants." Twelve years later he published the first volume of his "Zoonomia, or Laws of Organic Life." The second appeared in 1796. These were succeeded in 1800 by his "Phytologia, or Philosophy of Agriculture and Gardening." He died at Derby.

Dr. Darwin was the grandfather of the late Mr. Charles Roburt Darwin. (See opposite page.)

Description.—The figure, seen to the breast, is seated facing the spectator, and leaning forward, with his arms resting on a polished mahogany table. He wears a reddish grey coat and buttons, with a plain white neckcloth tied in a knot under the chin. The close shaven face is seen in full, and his pale grey eyes look steadily at the spectator. The complexion is ruddy and the chin double. The grey powdered square-cut wig conceals his ears. He wears full white ruffles and no rings. His right hand rests on the other arm. The background is plain dark brown.

Painted on twilled canvas.

This portrait was engraved in line by T. Wedgwood, 1820, No. 135 of "Effigies Poeticæ."

It was reproduced in bas-relief by Josiah Wedgwood, and a woodcut is given of it in Eliza Meteyard's "Life of Wedgwood," vol. I., page 402.

Purchased by the Trustees, December 1859. (88.)

Dimensions.—2 ft. 5 ins. by 2 ft.

MARY DAVIS.

Painted by Sir Peter Lely.

A popular dancer and actress at the Duke's Theatre in Lincoln's Inn Fields, between the years 1664 and 1668.

She appears as Miss Davis in Pepys' Diary, and Grammont's Memoirs. Her daughter, by King Charles, was mother of James, Earl of Derwentwater, who was beheaded on Tower Hill in 1716.

Description.—A graceful figure, seen nearly to the feet, seated on a stone bench, facing the spectator, wearing a plain white dress with short sleeves. A pale blue drapery covers her knees and is supported against her breast by her right hand. Her left rests on the top of a golden vase which is placed upon a carved stonework table to the extreme right. She may be supposed to represent Mary Magdalene. The face is turned in three quarters to the left. Her small dark grey eyes look towards the spectator. The hair is plainly dressed and of a golden-brown colour. The neck is open, and a grey scarf passes over her right shoulder, beneath the blue drapery held by her right hand. She wears neither jewellery nor ornaments. A yellow-brown curtain is suspended behind the figure, and a stone pilaster appears to the right.

The head was engraved in 1678 by G. Valck, who also engraved the same figure with the head of Hortense Mancini, Duchess of Mazarin.

Purchased by the Trustees, December 1867. (253.)

Dimensions.—4 ft. 1 in. by 3 ft. 4 ins.

THOMAS, FIRST LORD DENMAN. 1779–1854.

Painted by J. J. Halls.

Lord Chief Justice of England. Son of a London physician. Educated at Palgrave School, near Diss, under the celebrated Mr. and Mrs. Barbauld, and at St. John's College, Cambridge. He was called to the bar at Lincoln's Inn in 1806, and in 1818 entered Parliament as member for Wareham. He distinguished himself by his defence of Queen Caroline at her trial in 1820, and this led to his appointment as Common Serjeant of the City of London. In 1830 he became Attorney General under Lord Grey, and in 1832 succeeded Lord Tenterden as Chief Justice of the King's Bench, over which court he presided until 1850, when his failing health caused him to retire. He received a peerage in 1834.

Description.—A bust, within an oval spandril to the gilt frame. The figure is turned to the left, wearing a blue coat and gilt buttons, a yellow waistcoat, white neckcloth, and short standing collar. The close-shaven face is seen in three quarters turned to the left, his dark eyes looking at the spectator. The hair is very dark brown. A deep crimson curtain forms the background. Light is admitted from the right-hand side.

This portrait was exhibited at the Royal Academy in 1819, No. 454 of the catalogue.

Presented, July 1873, by Herman Merivale, Esq., C.B. (372.)

Dimensions.—2 ft. by 1 ft. 8 ins.

ANOTHER PORTRAIT.

Painted by Sir Martin A. Shee, P.R.A.

Description.—Full-length figure, bareheaded, wearing natural hair, in scarlet robes and long bands, with the collar of SS, rose, and portcullis, standing by a round table on which he plants a volume lettered "Laws of England," in his right hand. The left holds a paper. A red curtain hangs on the extreme left; to the right, in an architectural recess, is a niche containing a statue of Justice. The closely-shaven face is turned in three quarters to the left. The small grey eyes looking away to the left. The light admitted from the right-hand side.

This picture was exhibited at the Royal Academy in 1833, No. 76 of the catalogue.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (463.)

Dimensions.—7 ft. 9 ins. by 4 ft. 9 ins.

THOMAS DE QUINCEY. 1785–1859.

Painted by Sir J. Watson Gordon, R.A. and P.R.S.A.

Author and essayist. Son of a wealthy merchant of Manchester. The chief portion of his early education was derived from the Grammar School at Bath. From 1803 to 1808 he was at the University of Oxford, and during this period he first contracted the habit of opium eating, with which his name has now become so intimately associated. In 1807 he became acquainted with Coleridge, Wordsworth, and Southey, and on leaving college in the following year, established himself at the Lakes, and joined that celebrated fraternity of poets known as the Lakists. He became from that period a distinguished essayist, and his contributions to various periodicals were rapid, and in nearly all instances attended with remarkable success in public estimation. His best-known work, "The Confessions of an English Opium Eater," appeared in parts in the "London Magazine," and was published collectively in 1822.

Description.—The figure is seen to below the knees, seated in an arm-chair to the left, wearing a dark brown coat and black trousers. He rests his left elbow on a book lying on an oak table. In his right hand he holds a small book down beside the arm of the chair, having one finger inserted between the pages of the volume. The right leg is crossed over the other. The face, with fair complexion and pink cheeks, is turned in three quarters to the left, his dark blue-grey eyes looking away in the same direction. The hair is very dark brown. He wears a deep black neckcloth with large tie, and small shirt collar. The background is composed of a flat stone wall and a pilaster.

This picture was exhibited at the Royal Academy in 1845, No. 413 of the catalogue.

Presented, March 1865, by Henry George Watson, Esq., of Edinburgh. (189.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3¼ ins.

JAMES STANLEY, SEVENTH EARL OF DERBY, K.G.

Died 1651.

After a Painting by Van Dyck.

Painted when he was Lord Strange.

Royalist. It has been observed by Horace Walpole that among the sufferers for King Charles I. none cast greater lustre on the cause than did the Earl of Derby.

He was summoned to Parliament by the title of Lord Strange in 1627, having two years previously been appointed one of the Knights of the Bath at the coronation of Charles I. Succeeded to the earldom in 1642. He married Charlotte, the daughter of Claude de la Tremouille, Duke of Thouars, the heroic Countess well remembered by all who have read Sir Walter Scott's "Peveril of the Peak." It was this lady who defended Lathom

House in 1644, when it was besieged by 2,000 of the Parliamentary forces. The Earl of Derby received the honour of the Garter from Charles II., and was severely wounded in an encounter with Colonel Lilburne, at Wigan Lane, August 1651. After the fatal battle of Worcester, September 3, 1651, and after providing for the shelter of the King at Boscobel, he was taken prisoner, removed to Chester, condemned, and brought to the scaffold October 15, in the same year. He was the author of "The History and Antiquities of the Isle of Man" (where the Earls of Derby at that period held almost sovereign sway), a work which is interspersed with sundry advices to his son.

Description.—The figure, seen to the waist, is enclosed within a brown oval spandril, and turned towards the left so as to show a portion of the back. He wears a large black cloak, and long dark hair combed straight down over the forehead, covering the ears. The face, with very fair complexion, is turned nearly in profile to the left, the small dark eyes looking at the spectator over his shoulder. Background blue sky and light clouds, with the angle of a pilaster to the right. The light is admitted from the right-hand side.

There is in the collection at Knowsley a full-length figure corresponding with this, where the Earl is represented pointing with his left hand to the Isle of Man in the distance; but the original picture, including the Countess and their daughter, afterwards Marchioness of Dorchester, is at the Grove, in the collection of the Earl of Clarendon. The latter was engraved by Robinson for Baines's "History of Lancashire." See "Lives of the Friends of Lord Chancellor Clarendon," by Lady Theresa Lewis, vol. 3, page 388.

Presented by the Earl of Derby, K.G., February 1860. From the collection at Knowsley. (90.)

Dimensions.—2 ft. 4 ins. by 1 ft. 11 ins.

CHARLES BLOUNT, EARL OF DEVONSHIRE. See COLLECTIVE PORTRAITS. THE CONFERENCE OF 1604, page 493.

CHARLES DIBDIN. 1745–1814.

Painted, in 1799, by Thomas Phillips, R.A.

The patriotic song-writer, dramatist, actor, and musician. Born at Southampton. Dibdin was educated at Winchester, and placed under the tuition of Kent, the celebrated organist of the cathedral. Being sent to London, he there commenced his professional career, at the early age of 16, with an opera, entitled "The Shepherd's Artifice," which was produced at Covent Garden Theatre. For this he composed the dialogue as well as the music. In 1768 he first appeared as an actor in his own farce, called

"The Padlock." He became musical director at Covent Garden Theatre in 1778, at a salary of 10*l.* a week, and about 1782 he built the Circus, now known as the Surrey Theatre. His "Musical Tour" was published in 1788, and in the following year commenced those popular entertainments, entitled "The Whim of the Moment," in which he was sole author, composer, and performer. In 1796 he erected a small theatre in Leicester Fields, which he named the "Sans Souci," and where he continued his varied entertainments with great success. In recognition of his services in supporting national enthusiasm by his sea-songs the Government of the day conferred upon him a pension of 200*l.* per annum. He died at Camden Town.

Description.—The figure, seen to the waist, is turned to the left and inclined a little forward. He wears a brown coat with gilt buttons, a plain white neckcloth without any collar, and a double-breasted white waistcoat. The close-shaven face, seen in three quarters, is turned to the left, and the very dark chestnut brown eyes look towards the spectator. The eyebrows are dark, and the hair, naturally arranged, is powdered grey. Background plain dark brown. Signed, and dated 1796 in the background. Light admitted from the right-hand side.

This has been engraved in mezzotinto by John Young, and in line, as a vignette, by W. Greatbach, 1838.

Purchased by the Trustees, June 1860. (103.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

CHARLES DICKENS. 1812–1870.

Painted, in 1855, by Ary Scheffer.

Novelist. Born at Portsmouth, where his father held an appointment in the Navy Pay Office. His first work, and one which brought him immediate celebrity, the "Sketches by Boz," appeared in the "Morning Chronicle," and was published in a collective form in 1836. The famous "Pickwick Papers" appeared in 1837. These were followed in successive years by "Nicholas Nickleby," "Old Curiosity Shop," and "Barnaby Rudge." "American Notes," and "Pictures from Italy," were the results of visits to those countries. In 1850 Mr. Dickens founded the weekly periodical "Household Words," which was replaced in 1859 by "All the Year Round"; of this he retained the editorship until his death. He died at his residence, "Gadshill Place" in Kent, and was buried in Westminster Abbey.

Description.—A half-length figure, wearing a dark brown coat and black necktie, seated towards the left. The hands are joined, the fingers being interlaced, and his right arm resting on a red-covered table. The face is turned in three quarters to the right, his dark brown eyes being turned in the same direction. The hair and moustaches are very dark brown. Signed, in dark brown letters on the plain grey background, near his right shoulder,—

*"Ary Scheffer
1855."*

This portrait was exhibited at the Royal Academy in 1856, No. 62 of the catalogue.

See the "Life of Charles Dickens," by John Forster, 1874, vol. 3, pages 125-7, where it is stated that repeated sittings were given to Ary Scheffer in Paris, and that the artist's brother, Henri Scheffer, painted another portrait of him at the same time.

Purchased by the Trustees, July 1870. (815.)

Dimensions.—2 ft. 11½ ins. by 2 ft. ½ in.

SIR KENELM DIGBY. 1603-1665.

Painted by Sir Anthony Van Dyck.

Born at Gothurst, and educated at Oxford. He was knighted in 1623, and afterwards attached to the Court of King Charles I., and became a Commissioner of the Navy. He defeated the Moors and Venetians at sea in Scanderoon Bay, 21st June 1628. Being appointed Chancellor to Queen Henrietta Maria, he went as her envoy to Rome. His character has been summed up as a "prodigy of learning, credulity, valour, and romance."

Description.—A half-length standing figure, turned towards the right, clad in complete suit of steel armour, excepting gauntlets. He wears a small square grey collar fitting close under the chin. The face is turned in three quarters to the right, hair very thin, and of a very dark brown colour. His right hand holds a truncheon, which also rests on that arm. His left fingers touch the visor of the steel helmet, which is placed on a red-covered table. His dark brown eyes are fixed on the spectator. The background is of a plain dark colour.

From the collection of Robert Vernon, Esq., of Hatley Park, Cambridgeshire.

Purchased by the Trustees, July 1877. (486.)

Dimensions.—3 ft. 9½ ins. by 3 ft.

BARON THOMAS DIMSDALE, M.D., F.R.S. 1712-1800.

A miniature, painted by Plimer.

A celebrated inoculator for the small-pox. Born of a Quaker family in Essex, and, adopting his father's profession, entered as a student at St. Thomas's Hospital. He visited Russia in 1768 and successfully inoculated the Empress Catherine and her son the Grand Duke, for which he was rewarded with the titles of Baron of the Empire, Counsellor of State, and Body Physician to the Empress, with a present of 12,000*l.* and a pension of 500*l.* In 1780 he was elected to represent the borough of Hertford, where he had long established himself and become a banker. In the following year he went again to Russia and inoculated the Grand Duke, afterwards Emperor Alexander, and his brother Constantine.

Baron Dimsdale was involved in a controversy with Dr. Lettsom, and supported his views in several publications. His remains were interred in the Quaker's burial-ground at Bishop's Stortford.

Description.—To the waist, seen in profile turned to the right, wearing a formal wig with rows of curls at the sides, a blue coat with gilt buttons, white waistcoat, and white necktie. The face aged, with pink cheeks, close shaven. Very dark brown eyes, with soft pale brown eyebrows. Background of a plain bronze-green colour.

Presented, February 1880, by Mrs. Dimsdale. (600.)

Dimensions.—Oval, $1\frac{7}{8}$ in. by $1\frac{1}{2}$ in.

BENJAMIN DISRAELI. See BEACONSFIELD.

WILLIAM DOBSON. 1610–1646.

Painted by himself.

The first English-born portrait painter of acknowledged distinction. Called by King Charles "the English Tintoret." He succeeded Van Dyck in 1641 as Serjeant Painter, and attended the King during the Civil War at Oxford. He died poor in London.

Description.—The figure, seen to the waist and partly from behind, is turned to the right, and wears a black cloak. The face is turned in three quarters to the right. His very dark brown eyes look at the spectator. The hair is very soft and flowing, and of a deep rich brown colour. His moustaches partake of the same character. His collar, which fits close to the neck, is subdued by shadow. The background is plain yellow brown.

Painted on canvas, on an oval strainer.

A similar, and very probably the same, picture was at Strawberry Hill. Compare engravings by Bannerman in Lord Orford's Works vol. 3, page 235, and S. Freeman in Walpole's Anecdotes, edited by Dallaway and Wornum, 1849, frontispiece to vol. 2.

Purchased by the Trustees, May 1870. (302.)

Dimensions.—2 ft. $3\frac{1}{4}$ ins. by 1 ft. $10\frac{1}{4}$ ins.

REV. WILLIAM DODD, LL.D. 1729–1777.

Painted, in 1769, by John Russell, R.A.

A popular preacher. Author of "The Beauties of Shakspeare," and various literary works. Executed at Tyburn for forgery.

Description.—A standing figure, seen to the knees, facing the spectator, wearing an ordinary black clergyman's gown with small square bands. He rests his left arm on a tall red volume inscribed "Dodd's Bible," which is planted upright on the marble slab of a gilded table, whereon are placed a silver inkstand, several books,

and the ground plan of a building inscribed "Charlotte Street Chapel." The smooth, closely-shaven face is seen in three quarters turned towards the left; his small keen and dark brown eyes look away in the same direction. His hair is powdered and cut square in clerical fashion, concealing the ears. The shaft and base of a column appear on the extreme right, and the rest of the background is of a plain yellow-brown colour. Signed, in dull yellow characters to the left, below,—

J. Russell Pinxt.
1766.

Purchased by the Trustees, November 1867. (251.)

Dimensions.—4 ft. by 3 ft. 3 ins.

SIR JOHN DODERIDGE. 1555–1628.

Painter unknown.

Judge. Born at Barnstaple in Devonshire. Entered Exeter College, Oxford, and having taken the degree of B.A., became a member of the Inner Temple. He joined a small society of learned men who met at Heralds' College, and formed the nucleus of the Society of Antiquaries. In 1604 he was made Serjeant, and in a few months afterwards became Solicitor General, when he represented Horsham in Parliament. In June 1607 he made way for Bacon by resigning this office, accepting that of principal Serjeant to the King, and receiving the honour of knighthood, and in 1612 became one of the Justices of the Court of King's Bench. The University conferred on him the degree of Master of Arts.

Fuller says that Doderidge was commonly called "the Sleepy Judge, because he would sit on the bench with his eyes shut, to sequester his sight from distracting objects." He was buried in Exeter Cathedral.

Description.—Enclosed within a brown oval frame. To the waist, wearing scarlet cape, and robe with white fur. His black cap has a scarlet lining to the ear-flap. The amply folded white lace ruff is curiously brought up behind the head. The face is seen in three quarters turned to the right, with a morose expression of countenance. Eyes very dark brown, and eyebrows broad and of the same colour. The hair at sides next to the forehead is white, but down the cheeks a dark brown. The hair round the mouth is close shaven. Background plain brown.

Across the back of the old canvas, in large characters, is inscribed "Judge Dotherage."

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford in 1758. (539.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

DUDLEY CARLETON, VISCOUNT DORCHESTER. 1573–1632.

Painted by Cornelius Jonson van Ceulen.

Statesman. Second son of Anthony Carleton, Esq.; born near Watlington, Oxfordshire. Carleton received the honour of knighthood on his appointment to succeed Sir Henry Wotton as ambassador at Venice in 1610. In 1616 he was named

ambassador to the States General during the negotiations for the Synod of Dort. At the period of the marriage of Charles I. Sir Dudley Carleton was associated with the Earl of Holland as ambassador extraordinary to the Court of France. He was created Baron Imbercourt by James I., and became Viscount Dorchester in 1628, previous to his being sworn Secretary of State in December of the same year. The name of Sir Dudley Carleton stands prominent in the annals of the arts at the commencement of the 17th century. He was in frequent communication with Rubens, and the latter, to mark his esteem, dedicated to him the engraving from his celebrated picture of the "Descent from the Cross." Sir Dudley also zealously assisted Lord Arundel in the purchase of antiquities and pictures for his celebrated collection. He likewise contributed to enlarge the Royal gallery of pictures at Whitehall. He died at his residence in Westminster. Anthony à Wood says of him, "He was an exact statesman, understood the intrigues of state well, yet just in his dealings, and beloved by most men, who much missed him after his death." He left behind him many political writings. His letters during his embassy in Holland, from 1615 to 1620, were published by Philip, Viscount Royston, afterwards Earl of Hardwicke, in 1857.

Description.—Figure seen to the waist, turned towards the right, wearing a black dress, and a white lace falling ruff, fitting close to the face. The elderly countenance is turned in three quarters towards the right, and the small dark eyes are fixed on the spectator. The hair is dark and trimmed close. Dated *Ætatis 52, A° 1655* on the dark-brown background.

There is a full-length portrait of Lord Dorchester at the entrance to the Hall of Christ Church, Oxford.

Presented, November 1860, by Felix Slade, Esq. (110.)

Dimensions.—Panel, 2 ft. $\frac{1}{2}$ in. by 1 ft. 9 ins.

For his first wife Anne Gerrard, *see* CARLETON.

CHARLES SACKVILLE, SIXTH EARL OF DORSET, K.G.
1637–1706.

Painted in 1694, by Sir Godfrey Kneller.

A distinguished patron of men of letters and merit. Son of Richard, fifth Earl. He served under the Duke of York against the Dutch, and was created Earl of Middlesex in his father's lifetime. He was the author of some short poems and songs, one of which, "To all ye Ladies now at Land," is well known.

Description.—A half-length standing figure, turned somewhat towards the right, wearing the robes and mantle of the Order of the Garter. He holds the wand of Lord Chamberlain in his right hand. His round, closely-shaven face is turned in three quarters to the left, and his dark eyes look away in the same direction. The eyebrows are very dark, and his dark, rich brown hair hangs low down in front of his left shoulder. The Cross of St. George encircled by a Garter is embroidered on the blue mantle covering his left arm. An isolated figure of St. George on a white horse is attached to the collar of knots and roses. A reddish brown curtain and part of a stone pilaster form the background.

A similar portrait, but full length, is at Knole Park, the ancient seat of the Sackville family.

Purchased by the Trustees, November 1867. (250.)

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

THOMAS SACKVILLE FIRST EARL OF DORSET, K.G. *See*
COLLECTIVE PORTRAITS. CONFERENCE OF 1604, page 498.

ANNE CLIFFORD, COUNTESS OF DORSET. *See* PEMBROKE.

GEORGE JAMES WELBORE AGAR-ELLIS, BARON DOVER.
See COLLECTIVE PORTRAITS. PATRONS AND LOVERS OF ART,
page 518.

MICHAEL DRAYTON. 1563–1631.

Painter unknown.

Historical and descriptive poet. Born in Warwickshire. He was educated at Oxford and, for a brief period, entered military service. His pastoral poems were published in 1593 under the title of the “Shepherd’s Garland.” His elaborate work the “Barons’ Wars,” published in 1603, is said by Hallam to contain passages of considerable beauty which influenced Milton. The “Polyolbion,” by which he is chiefly remembered, contains a descriptive account of the country and towns of Great Britain; it was issued in two parts, the first in 1613, and the second in 1622. “Nymphidia,” a short fairy poem, displays extraordinary fertility of imagination. The incidents of Drayton’s life are involved in great obscurity. His monument is in Westminster Abbey.

Description.—Seen to the waist, in a black dress and a large plain muslin ruff. His head is crowned with a green wreath of bay leaves and green berries, and the face turned in three quarters to the left. His pale clear blue eyes are looking at the spectator. The cheeks are close shaven; hair, moustaches, and the hair growing on the chin dark brown. Light is admitted from the left-hand side, and the side of his nose is in shadow. Background a plain yellow-grey. Inscribed AES SVÆ 36, A.D. 1630. There are faint traces of an earlier inscription apparently contemporary with the painting. Painted on panel.

Presented, 1888, by Thos. H. Woods, Esq. (776.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

JOHN DRYDEN. 1631–1700.

Painted probably by James Maubert.

Poet, political writer, and dramatist. A grandson of Sir Erasmus Dryden, Bart., of Canons Ashby. Born in Northamptonshire.

Dryden was educated under Dr. Busby at Westminster School, and entered at Trinity College, Cambridge, where he took his bachelor's degree in 1654. His earliest work of importance, "Heroic Stanzas on the late Lord Protector," was speedily followed, in 1660, by "Astræa Redux," commemorating the Restoration of King Charles II. In 1667 he wrote "Annus Mirabilis," and in the following year succeeded Sir William Davenant as Poet Laureate. The contributions of the new Laureate to the stage were very numerous, and marked by all the license of that period. Sir Walter Scott laments that the great poem which Dryden had designed on King Arthur was relinquished on their account:

"And Dryden in immortal strain
Had raised the Table Round again,
But that a ribald King and Court
Bade him toil on to make them sport."

Both in religion and in politics Dryden followed the course of James II., and at the Revolution became incapacitated from holding any public office. His most celebrated poems bearing political allusions were "Absalom and Achitophel," which appeared in 1681, and "The Hind and the Panther," in 1687. "Alexander's Feast," his admirable ode on the Power of Music, was written ten years afterwards. He died at his house in Gerrard Street, and was buried in Poets' Corner, Westminster Abbey.

Description.—Painted on a small scale. The figure is seen within a stone oval framework, turned to the left, wearing a purplish dressing-gown, and looking at the spectator over his left shoulder. His right hand, advanced over his left arm, holds some green laurel leaves. The face is seen turned in three quarters to the left. The eyes are dark grey, and eyebrows faintly indicated. The cheeks quite smooth. Background plain dark yellow-brown. Light is admitted from the right-hand side.

This picture has been engraved, the reverse way, by Edelinck.

Purchased by the Trustees, December 1858. (57.)

Dimensions.—Panel, 11½ ins. by 9¼ ins.

LADY JANE DUDLEY. *See* GREY.

SIR WILLIAM DUGDALE. 1605–1686.

Painter unknown.

The eminent antiquary and historian. Born near Cofeshill, in Warwickshire. Educated at the Free School, Coventry, and at St. John's College, Oxford. Studied the law, and having become acquainted with Burton, devoted himself to topographical literature. Through the interest of Sir Henry Spelman, he was made

Rouge Croix Pursuivant in ordinary, and obtained a residence in the Heralds' College. He made exact drawings of all historical monuments in cathedrals and churches in various parts of the country, but more especially in his native county. He was summoned by King Charles to York, and attended him at the Battle of Edgehill. He resided a long time at Oxford till the departure of the King and the surrender of that garrison in June 1646 to the Parliament. In April 1644 he was appointed Chester Herald, and in 1677 became Garter King at Arms, and was knighted. Most of his manuscript collections were bequeathed by him to the University of Oxford and the Heralds' College, London. His best-known works are the "Monasticon Anglicanum," completed in 1673; "Antiquities of Warwickshire," 1656; and the "History of St. Paul's Cathedral," London, 1658. The "Origines Juridicales" was published in 1666. His diary and correspondence, with an index to his manuscript collections, were published in 4to, in 1827, by William Hamper, F.S.A. He died at Blythe Hall, and was interred at Shustoke, his native place.

Description.—Seen to waist, in black dress, with plain white square-cut collar, fitting close to chin. Long dark brown hair hanging down on each side. Black skull-cap concealing ears. Closely-shaven face seen in three quarters to right. Eyeballs dark blue-black, looking at spectator. Eyebrows yellow-brown, and bushy; lips pale red. Pleasing expression.

A Cottonian picture. Transferred from the British Museum, June 1879. (540.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 6½ ins.

JOHN DUNNING. *See* **ASHBURTON.**

SIR CHARLES EASTLAKE. *See* the picture of the **FINE ARTS COMMISSION**, page 515.

KING EDWARD II. 1284-1327.

Sculptor unknown.

Born at Caernarvon. Ascended the throne in 1307. Married Isabella of France. Deposed at Kenilworth, January 1327. Murdered at Berkeley Castle in the September following.

Description.—Full length, large sized recumbent figure in long robe, with a lion at his feet, wearing the royal crown and holding the sceptre in his right hand, and the globe in his left. The crown is a mere crozier hollowed to receive jewels. There is no cap within it.

Electrotyped from the alabaster effigy on his monument in Gloucester Cathedral.

There is an etching of this figure by C. A. Stothard, 1813, at page 43 of his "Monumental Effigies."

Purchased by the Trustees, February 1877. (439.)

KING EDWARD III. 1312-1377.

Sculptor unknown.

Son of Edward II. Ascended the throne in 1327. Married Philippa, daughter of the Count of Hainault. Died at Shene, and was buried at Westminster.

Description.—A half-length figure, wearing a long robe and a mantle covering his shoulders, connected across the breast by a broad flat band. The head is bare, and his long hair, divided in the middle, hangs tow down on each side, concealing the ears. A depression in the hair shows that the head had originally been encircled by a diadem. The full moustaches cover the lips, and the long beard is combed straight down, and tapers, forming at the end a small fork-like division. Each of his hands holds the remains of a sceptre or slender staff. His inner sleeves, which fit close and descend below the wrists, have a row of five small round buttons close together. There are no rings on the fingers. The eyeballs are not indicated. The patterning on the borders of his robe and the crossband are simple incised lines, consisting of rings and quatrefoils.

Electrotyped from the full-length gilt bronze effigy on his monument in Westminster Abbey.

There is an etching of this by C. A. Stothard, 1811, at page 62 of his "Monumental Effigies."

The monument, showing the accessory figures and the entire effigy, was engraved by Edward Blore and Henry Le Keux in Blore's "Monumental Remains," 8vo., 1826, pl. 12 and 13.

Purchased by the Trustees, November 1871. (332.)

KING EDWARD III. AND FAMILY.

Tracings made, under sanction of the Society of Antiquaries of London, from older tracings, that had been taken (in 1801) from the original figures on the east wall of St. Stephen's Chapel, Westminster, afterwards used as the Old House of Commons.

The original fresco paintings were accidentally discovered in the year 1800 behind a coating of wood panelling, and were walled up again immediately after copies and tracings had been taken from them. The date of these frescoes is about the year 1356, before the battle of Poitiers, as indicated by the presence of the King's youngest son. They perished in the great fire which consumed both Houses of Parliament in 1834.

The latest appearance of the chapel and the wooden panelling may still be seen in the picture in this Gallery of the House of Commons and the Reformed Parliament in 1833.

Description.—The figures were all directed towards the high altar, and kneeling in the following order:—St. George, in armour, in a red-cross surcoat. King Edward the 3rd (1312–1377), at the age of 44. Edward the Black Prince (1330–1370), at the age of 28. Lionel of Antwerp, Duke of Clarence (1338–1368); Lord Lieutenant of Ireland in 1364; he married a daughter of the Duke of Milan, and died in Italy. John of Gaunt, Duke of Lancaster (1340–1399); father of King Henry IV. Edmund of Langley, Duke of York (1341–1403); left guardian of the kingdom during the absence of King Richard II. in Ireland; he was born and died at Langley. Thomas of Woodstock, Duke of Gloucester (1355–1397); the King's youngest son; noted for his turbulent spirit; smothered at Calais during the reign of his nephew King Richard II. The figures in the upper compartment were scriptural, and represented the Adoration of the Magi. On the opposite side of the altar, towards the south, were the following kneeling female figures:—Queen Philippa, daughter of the Count of Hainault, married to King Edward III. at York, 1328; died at Windsor Castle, 1369. Isabel, born 1333, married to Ingelram de Courcy, created Earl of Bedford. Mary, born 1344, married to John de Montfort, Duke of Brittany. Margaret, born 1346, married to John Hastings, Earl of Pembroke, K.G. The scriptural subjects in the upper compartment on this side were:—The Presentation in the Temple, the Nativity, and the Angels appearing to the Shepherds.

Traced and presented, November 1883, by George Scharf, Esq., C.B., F.S.A. (707.)

EDWARD THE BLACK PRINCE. 1330–1376.

Sculptor unknown.

Son of King Edward III., and father of King Richard II. Married his cousin, Joanna, daughter of Edmund, Earl of Kent. Gained the Battles of Crécy 1346, and Poitiers 1356.

Description.—A half-length figure, in full armour, wearing a conical helmet encircled by a coronet of jewels. His face is much concealed by a curtain of chain armour which spreads round the neck. The long moustaches hang down outside it. The eyeballs are not indicated. His hands, in strongly jointed gauntlets, with points at the knuckles, are folded in prayer. The arms of France and England, surmounted with the label indicating the first born, are emblazoned on his surcoat. A belt of jewels encircles his hips.

Electrotyped from the full-length metal-gilt effigy on his monument in Canterbury Cathedral.

This was etched by C. A. Stothard, 1811, in his "Monumental Effigies," pl. 85; and engraved in Blore's "Monumental Remains," 8vo., 1826, plates 10 and 11. See also Stanley's "Historical Memorials of Canterbury," 1855, page 120.

Purchased by the Trustees, February 1876. (396.)

KING EDWARD VI. At the age of Six Years. 1537–1553.

Painted under the influence of Holbein.

Son of King Henry VIII. and Queen Jane Seymour. Born at Hampton Court. He succeeded his father January 1547, in the tenth year of his age, and was crowned by Cranmer, Archbishop of Canterbury, in Westminster Abbey, 25th February 1547. He

established the uniformity of divine service in English by the Prayer Book printed in 1549. Died of consumption at Greenwich, and was buried in Westminster Abbey.

Description.—Seen to the waist, nearly the size of life. The face is turned in profile to the left, his right hand holding a rose, and the left resting on a grey stone slab in the left-hand corner. He wears a black cap with a feather drooping forward over his left ear. His reddish-brown coat, rising high to the back of the neck, is edged with thin white fur; the underdress is pale pink. A single pearl hangs at his breast by a double cord of gold. Round his neck, and at the wrists, is a plain white frilling. The fingers are those of a very young child. The eyes are slaty grey, the hair yellow, and the complexion very fair. There are no rings on the fingers. The background is dull greyish-blue.

The face accords with a profile drawing by Holbein in the Royal Collection at Windsor, but there are variations in the style of dress. A precisely similar picture is at Knole Park, in Kent, the property of Lord Sackville. Another profile, showing only the left hand, and that holding a pink, is at Woburn Abbey. A fine profile, dated 1546, when he was eight years of age, belonged formerly to the Earl of Hardwicke. All these heads are turned in the same way. The profile on the coinage is turned in the opposite direction. This picture was, till recently, at Oxford.

Purchased by the Trustees, February 1877. (442.)

Dimensions.—1 ft. 6 ins. by 1 ft.

GEORGE O'BRIEN WYNDHAM, EARL OF EGREMONT. See COLLECTIVE PORTRAITS. PATRONS AND LOVERS OF ART, page 519.

JOHN SCOTT, EARL OF ELDON. 1751–1838.

A marble bust, sculptured by F. Tatham.

Lord Chancellor. Born at Newcastle, and, like his elder brother, afterwards Lord Stowell, educated at the Newcastle grammar school. Although at first intended to follow his father's business, that of a "coal-fitter," he was, through his brother's recommendation, sent to Oxford, and entered as a commoner of University College in 1766. In the next year, when just 16, he was elected to a fellowship. He entered himself a student of the Middle Temple in 1773, and took his degree of M.A. early in the same year. At the bar his eminent abilities were in due time fully recognised; and in 1783, through the patronage of Lord Weymouth, he was returned to Parliament for the borough of Weobly. Both Scott and Erskine made their maiden speeches in the same debate. In 1788 he was knighted, and appointed Solicitor General, an office which he held till 1793, and then exchanged it for that of Attorney General. That post he retained till 1799, and in July of the same year succeeded Sir James Eyre as Chief Justice of the Common Pleas,

when he was raised to the peerage by the title of Baron Eldon. In 1801 Lord Eldon became Lord Chancellor, and retained that dignity till the accession of the Whig ministry in 1806, when Lord Erskine succeeded him. On the return of his party to power in 1807, Eldon resumed office, and finally resigned it, when Mr. Canning became Prime Minister, in 1827. At the coronation of George IV. in 1821 the dignities of Viscount Encombe and Earl of Eldon had been conferred on him. The remainder of his life was spent in retirement. Among the many illustrious men who have held the Great Seal none have left behind them a higher reputation for legal knowledge, discernment, and integrity.

Description.—The face is directed straight forward, wearing the long official wig, and a richly ornamented lace cravat hanging directly from beneath the chin. The eyebrows are remarkably bushy. The eyeballs are not indicated. Inscribed on the back of the support:—

F. TATHAM
SCULPTOR
1831.

Purchased by the Trustees, June 1864. (181.)

ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

Description.—To the waist, seated in a red-backed chair, facing the spectator. He wears a plain black suit, with white shirt-frill. His right hand is introduced. Face seen nearly in full, with silvery white hair, and very bushy white eyebrows. The dark eyes fixed on the spectator. Fair complexion; and smooth, but aged countenance. Background plain dark grey.

This portrait corresponds with a picture, which shows more of the figure, at Windsor Castle.

It was engraved by H. Robinson in the "National Portrait Gallery," with text by W. Cooke Taylor, LL.D., vol. I., pl. 24.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (464.)

Dimensions.—3 ft. by 2 ft. 4 ins.

ELEANOR OF CASTILE, QUEEN CONSORT OF EDWARD I.

Sculptured, in 1291, by William Torel.

Married 1254. She accompanied her husband, before his accession to the throne, to the Holy Land during the last crusade. She died, November 1290, at Hardby, near Lincoln, whilst accompanying the king into Scotland.

Description.—A half-length figure, wearing a mantle over a long gown with double sleeves; long flowing hair encircled by a coronet of fleurs-de-lis. Her head rests on a double pillow. Her left hand is raised to the breast, holding a string connected with the mantle. Her right hand hangs down by her side, and appears by a cleft remaining next the thumb to have originally held a sceptre. She wears neither necklace nor rings. The eyeballs are not indicated.

Electrotyped from the full-length gilt-bronze effigy on her monument in Westminster Abbey.

There is an etching of this by C. A. Stothard, 1814, in his "Monumental Effigies," page 31.

The monument and effigy were engraved by H. Le Keux in Blore's "Monumental Remains," 8vo., 1826, pl. 1 and 2.

The "metal for the Queen's image," according to existing records, "was bought of William Sprot and John de Ware, to whom 50*l.*, and afterwards 50 marks were paid for it. Flemish coin was bought to supply the gold for the gilding. The quantity was 476 florins, which were bought at different times at 2*s.* 6*d.* each." See "Archæologia," vol. 29, page 190.

Purchased by the Trustees, March 1872. (345.)

GEORGE ELIOT. See Cross.

ELIZABETH OF YORK, QUEEN CONSORT OF HENRY VII.
1466-1502.

Painter unknown.

Eldest daughter of King Edward IV. Born at Westminster. Married, January 18th, 1486, to King Henry VII.

Description.—Painted on a square panel, on a scale smaller than life. The figure, seen to the waist, stands behind a wall or parapet, covered with a green embroidered cloth, on which she rests her arms. She wears a red dress with tight sleeves and ermine at the cuffs. Her black and gold head-dress rises in a triangle over the forehead and hangs low down on each side. The ears are entirely concealed, and what little is seen of her yellow-brown hair is brushed backwards. The face is turned in three quarters to the left, the dark brown eyes looking away in the same direction. She holds a white rose (of York) between the fingers of her left hand. She wears jewellery, and three rings on her hands. The plain brownish-green background is inscribed along the top, in yellow capitals:—

ELIZABETHA YORK
HENRICI VII.

All the gold surfaces are gilded.

A similar picture is in the Royal Collection at Windsor.

The portrait belonging to the Earl of Essex, engraved in Lodge, pl. 1, is without any parapet in front. The rose is held in her right hand, the hands are apart, and there are no rings on the fingers.

The portrait engraved by Houbraken for Birch's "Lives of Illustrious Persons," pl. 82, is totally different, and not from authentic materials.

Purchased by the Trustees, July 1870. (311.)

Dimensions.—1 ft. 9½ ins. by 1 ft. 4 ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torrigiano.

Description.—A half-length figure, resting her head on a double pillow. The head-dress, with triangular points above, is similar to that described in the painted portrait. It is less formally treated, and the hair is seen escaping at each side through the lappets, and gracefully flowing over the shoulders. The ears are not seen, and the eyeballs are not indicated. Her neck is open, but without any necklace or ornament. The hands are fleshy, and joined in prayer. She wears no rings. Her mantle is fastened by cords passing through rosettes, one on each side.

Electrotyped from the full-length effigy on her monument in Westminster Abbey.

For an account of Torrigiano, see Vasari, "*Le Vite*," &c., *Le Monnier* edition, vol. 12, page 168; and the "*Life of Benvenuto Cellini*," translated by Roscoe.

Purchased by the Trustees, December 1869. (291.)

QUEEN ELIZABETH. 1533-1603.

By Nicholas Hilliard.

Daughter of King Henry VIII. and Queen Anne Boleyn. Born at Greenwich. Succeeded her sister Mary on the throne November 17, 1558. Died at Richmond.

Description.—Painted on an oval card, the back of a playing-card, representing the Queen of Hearts. The figure, seen to the waist, is turned to the right. She wears a black dress cut square round the neck, and white sleeves patterned with gay colours. The shoulders are strapped with black, broken by white puffs; a white rose is attached to the left epaulette. She wears a small frill of white lace instead of the usual ruff, fitting close to the cheek, and a black ring hangs in front of her neck from a jewelled collar; a fine black crape veil covers the upper part of her dress; a rich chain of jewels is festooned in front of her black bodice, and a large jewel, suspended from a pale pink ribbon, is fastened in front. Her face is turned in three quarters to the right, the small brown eyes looking forward in the same direction. An arch of white puffs and jewels encircles her yellow-brown hair. Light is admitted from the right-hand side. The background is plain opaque ultramarine blue, with the words in gold ornamental letters round it "*Æno Dni*."

1572. *Ætatis sue 38.* To the left of the head is ^Q and to the right ^R.

Walpole, in his "*Anecdotes of Painting*," remarks that the tablets on which Hilliard painted his miniatures were seldom of ivory, and mentions another instance of his using a playing-card cut into a small oval shape.

Purchased by the Trustees, July 1860. (108.)

Dimensions.—2 ins. by 1½ ins.

(a.) ANOTHER PORTRAIT.

Painter unknown.

Description.—Half-length figure, crowned, and in rich costume, turned towards the left, wearing a large circular ruff of grey lace all round the neck, with a smaller ruff inside, fitting close to the face. The sleeves are full, and a long chain or "rope" of pearls, hangs down in front. Her black outer dress is open in front, showing a white petticoat, and garnished with red bows. The somewhat

youthful face is seen turned in three quarters to the left; the hair is of a reddish-brown colour. It is remarkable that the large pearl near to her ear is not attached to it, but fastened to the bottom of her wig. The background is of a plain dark brown. The knob of a chair is seen to the extreme right. Only a small part of her left hand appears, holding the handle of a richly ornamented feather-fan.

Inscribed on the front of the black and gold frame along the top in gold capitals:—"ANNO. DNI. 1567."

And below, in similar characters:—

"HANC VERAM EFFIGIEM ELIZABETHÆ REGINÆ DAVID STUARTUS
DE ERSKINE DE CARDROSS POSUIT MDCCLXV."

The costume in this picture is almost identical with one at Woburn Abbey of Queen Elizabeth, with the Armada of 1588 in the background; but the features in the Woburn picture are considerably older, and the foldings of the ruff less peculiar.

Transferred, June 1879, from the British Museum, to which it had been presented by Lord Cardross, 1765. (541.)

Dimensions.—Panel, 8 ft. 2 ins. by 2 ft. 6 ins.

(b.) ANOTHER PORTRAIT.

Attributed to Federigo Zucharo.

Description.—A half-length figure, facing the spectator, in richly ornamental dress, with lace ruff, open to show the neck; a small crown of jewels, a "rope" of pearls, three deep, hanging down to the waist. Holding a sceptre in her right hand, and the "mound" or orb surmounted by a cross in her left. The face is turned in three quarters to the left. The dark eyes look at the spectator. Her hair is yellow-brown, dressed in short curls, and the complexion pale, with eyebrows faintly marked. The dress at the upper part of the skirt is gathered up to form a kind of frilling, as seen in some of the later portraits of this Queen and of Queen Anne of Denmark.

Transferred, June 1879, from the British Museum, to which it had been presented by the Earl of Macclesfield, 1760. (542.)

Dimensions.—2 ft. 9 ins. by 2 ft. 7½ ins.

(c.) ANOTHER PORTRAIT.

Painter unknown.

Description.—The figure, turned to the left, is seen to below the waist. She wears a richly-patterned black dress, with tight sleeves and lace ruffles at wrist. A compact ruff of white lace fits close round the throat and encroaches upon the cheek. The sides of her neck towards the shoulder are covered with a white network embroidered with a black pattern. Her dress is ornamented with a lattice-work of gold cords and pearls, each losenge containing a golden leaf. An enamelled Phoenix, rising from flames (one of the Queen's known devices) hangs in front from a rich collar composed of jewels and enamelled ornaments, with a remarkably large black stone (qy. diamond) cut into facets in the centre. Her face is turned in three quarters to the left. The very dark brown eyes do not look direct at the spectator, but incline slightly towards the left. Her dark yellow hair is curiously arranged in curves one behind the other, looking like coins. The eyebrows are not marked. Her ear is seen and has no ring in it. An arch of jewels and enamelled ornaments passes over the head. A thin white gauze veil hangs down on each side, and is gathered up into round plaits at the top of the head. Her right hand, without rings on the fingers, holds a red rose with green leaves. The upper part of a fan of ostrich feathers is discernible in the lower corner, but her left hand is not visible. The background is a plain brownish red.

The face, which is youthful, has suffered severely from the touch of an ignorant restorer. Most of the paint has been removed; but the dress remains uninjured, and affords an interesting study of costume.

It was engraved, in 1851, by W. Greathach. 8vo. (Bentley.)

Formerly in the possession of the Rev. R. Newcombe, of Ruthin, Denbighshire.

Purchased by the Trustees, March 1865. (190.)

Dimensions.—Panel, 2 ft. 2 ins. by 1 ft. 7 ins.

(d.) **ANOTHER PORTRAIT.** At an advanced period of life.

Painter unknown, probably Marc Gheeraedts.

Description.—Painted on a worn old panel. The figure, seen to the waist, is turned to the right. She wears a white satin dress, with narrow alashes and gold bands, studded with red and black square jewels set in gold. Her dark brown veil, studded with pearls and edged with gold, is gathered up over the back of her head, as in the Ruthin picture, previously described. A grey lace frill or small ruff fits close to the face, and conceals the ear. A pink rose is fastened in the side of her hair. The aged and somewhat wrinkled face is turned in three quarters to the right. The shadows are of a very bluish tint. The lips are very thin. Her dark sepia-brown eyes look full at the spectator. The eyelids are broad and heavy, and the eyebrows very faintly indicated. Her hair is of a rich dark chestnut brown. She holds a bunch of pansies in her right hand, the fingers of which are very thin, and destitute of rings. An oval cameo of St. George and the Dragon, the horse galloping to the left, is fastened at her breast, and a broad bluish ribbon is festooned on each side of it, and carried round her neck. The background is a plain dark brown. Light is admitted from the right-hand side.

A somewhat similar picture is preserved in the collection at Hampton Court Palace.

Presented, December 1865, by the Governor, Assistants, and Society of the Mines Royal, Mineral and Battery Societies. (200.)

Dimensions.—2 ft. 6½ ins. by 1 ft. 11½ ins.

(e.) **ANOTHER PORTRAIT.** In advanced Age.

Description.—Crowned head with aged countenance, turned in profile to the left, wearing a small close-fitting ruff.

Electrotyped from the fragment of a gold piece preserved in the British Museum. Formerly in the collections of the Earl of Oxford and of the Earl of Orford at Strawberry Hill. An engraving of it is given in Walpole's "Royal and Noble Authors."

Presented, February 1877, by George Scharf, Esq., F.S.A. (446.)

(f.) **ANOTHER PORTRAIT.**

*Sculptured by Maximilian Poutraine and
coloured by John de Critz.*

Description.—A half-length figure, wearing a wide-spread radiating ruff, open at the neck, a low-cut dress and mantle lined with ermine, and large cape of the same material covering the shoulders. Her body is cased in a formal stomacher with a band of jewels, and a series of square lappets round the hips. She wears a low-topped cap, and the hair is arranged in curls and the ears carefully modelled. In lieu of earrings, pendent jewels are fastened to the tresses of her hair at the sides. Strings of large round pearls pass round her neck. From holes remaining round the shoulders and in front of her stomacher the effigy must originally have been decorated with a large jewel, perhaps that of St. George and the Dragon, suspended from an elaborate collar. Her right hand holds a portion of a sceptre, and the left an orb, from which the cross has been broken: There are no rings on the fingers. The face is aged and wrinkled. The eyeballs are not indicated. The nose is very aquiline. The double cushion which supports her head has tassels at the corner, and is very elaborately patterned.

Electrotyped from the full-length effigy in white marble, upon her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (357.)

ELIZABETH, QUEEN OF BOHEMIA. 1596–1662.

Painted by Michiel J. Mireveldt.

Daughter of King James I., and sister of King Charles I. She became the consort of Frederick, Elector Palatine, subsequently King of Bohemia; and she was the mother of Prince Rupert, so well known in the Civil War of England. Another of her children was the Princess Sophia, who became Electress of Hanover and mother of King George I. Thus Her Majesty Queen Victoria is in the direct line of descent from the Queen of Bohemia.

Description.—The figure, seen to the waist, is turned in three quarters to the left. She wears a large radiating and falling ruff of white lace with geometric patterns, fitting close to the face. Her dress is black, embroidered with gold and silver. Her sleeves are slashed to show red beneath them, and a black band with a rosette crosses her left arm. A rope of large round pearls, in four rows, hangs from shoulder to shoulder. The face is seen in three quarters turned to the left, and her slaty grey-eyes look towards the spectator. The brown eyebrows are broad and soft. Her hair is rich dark brown, with a white feather rising at the back of it. A large pear-shaped pearl is attached to her earring, beside which is a black stone, and from this hangs a long string of hair twisted. The background is plain dark brown.

From the collection at Buscot Park, Berkshire.

Purchased by the Trustees, March 1859. (71.)

Dimensions.—Panel, 2 ft. 2½ ins. by 1 ft. 11 ins.

ANOTHER PORTRAIT.

Painted, in 1642, at the age of 46, by Honthorst.

Description.—Seen to the waist, wearing a black dress, cut square, bordered with white lace, and a necklace of large round pearls. The hair, which is very dark brown, falls in ringlets on each side, and the upper part of the head has no adornment. The face is turned in three quarters to the left. The very dark eyes look forward, but not directly at the spectator. Two remarkably large pearls are attached to each ear. The same peculiarity connected with the earring may be observed in portraits of her brother, King Charles I. The light is admitted from the right-hand side.

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Similar to a picture at Combe Abbey, the property of the Earl of Craven, which is signed and dated 1642.

Purchased by the Trustees, November 1878. (511.)

Dimensions.—Panel, 2 ft. 1½ ins. by 1 ft. 9½ ins.

PRINCESS ELIZABETH. 1635–1650.

Daughter of King Charles I. She died a prisoner in Carisbrook Castle, aged 15, and was buried at Newport, Isle of Wight, where a monument has been erected to her memory. See CHILDREN OF CHARLES I., page 98.

ELIZABETH, PRINCESS PALATINE. 1618–1680.

Painted by Gerard Honthorst.

Daughter of Frederick V., King of Bohemia, and Elizabeth, daughter of James I. of England. Celebrated for her attainments in philosophy, science, and languages. She was the friend and pupil of Descartes, and at the same time a rival of Christina, Queen of Sweden. She became Abbess of the Lutheran Convent of Hervorden, in Westphalia, and died a professed Calvinist. She had the reputation of being the most learned lady in Europe.

Description.—To the waist, enclosed in a painted oval border, wearing a dress of dull red and silver, with black bows and ribbons. The neck bare with small pearl necklace, and a wide-spreading collar of white lace rising from the shoulders. The face is turned in three quarters to the right, her dark grey eyes looking at the spectator. Her deep yellow-brown hair is destitute of ornament, and arranged in blocks of curls on each side so as to conceal the ears. The background is quite plain and very dark.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (543.)

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. SIR WILLIAM ERLE. 1798–1880.

Painted in water-colours by F. A. Tilt, 1868.

Judge. Born in Devonshire and educated at Winchester and Oxford. He represented the latter city in Parliament. He became a judge of the Common Pleas in 1845, and was afterwards transferred to the Queen's Bench, where he sat for twelve years.

He returned to the Common Pleas as Chief Justice, and retired from the Bench in 1866. Sir William presided over the Royal Commission on Trades Unions.

Description.—A vignette, upon white paper, in a square frame. Seen to below the knees, seated slightly to the right, face seen in full, the blue-grey eyes looking at the spectator. He wears a judicial robe, full long wig, long bands, and a gold cord round his neck. His close-shaven and much lined face is ruddy, and the eyebrows are flaxen; both hands are seen, with indications of a column to the left. Signed and dated at the left side.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (464A.)

Dimensions.—

ROBERT DEVEREUX, SECOND EARL OF ESSEX, K.G.
1567–1601.

Painter unknown.

This special favourite of Queen Elizabeth was the son of Walter Devereux, first Earl of Essex. Born at Netherwood, in Herefordshire. He was educated under the superintendence of Lord Burghley, and sent to Trinity College, Cambridge. His first appearance at Court was made in 1584, under the patronage of the Earl of Leicester, who had recently become the husband of his mother. In the following year, when only 18 years of age, he was summoned to attend the Earl of Leicester, who was Captain General in the Low Countries. He received the commission of a General of the Horse. His conduct during this campaign, and especially at the Battle of Zutphen, won him "golden opinions," and on his return to England in 1587 he suddenly found himself raised to the post of Master of the Horse. On the occasion of assembling the forces at Tilbury, Essex received the Order of the Garter. The death of his step-father, Leicester, in 1588 placed Essex foremost among the rank of those most favoured by the Sovereign, a position which he for a while imperilled by marrying, in 1590, the daughter of Walsingham and widow of Sir Philip Sidney. His expeditions to France and Spain, the capture of Cadiz, his subsequent encounter with the Spanish fleet, and his conduct as Lord Lieutenant of Ireland, alike afford instances of his candour, generosity, rashness, and personal bravery. He had, in 1597, been raised to the high rank of Earl Marshal of England. In 1600 he was deprived of all his offices, except that of Master of the Horse; and in February 1601 brought to trial in Westminster Hall, found guilty of rebellion, and beheaded within the precincts of the Tower of London.

Description.—Seen to the waist. The figure, attired in white satin, sprinkled with spots, without any girdle, is turned to the right. He wears a plain ruff above a transparent square-cut falling collar. The device of St. George and the Dragon, set in an oval framework of black stones, hangs at his breast by a broad dark blue ribbon. The face is seen in three quarters turned to the right, the very

dark brown eyes looking at the spectator. The eyebrows are soft and brown. His hair is intensely dark brown, whilst the square-out beard is of a deep chestnut reddish colour. His complexion is pale, and the lips of an intensely bright crimson. The background is very dark plain brown. Inscribed above, to the left,—

ÆTATIS SVÆ, 30
AN DMC 1867.

Purchased by the Trustees, June 1864. (180.)

Dimensions.—2 ft. by 1 ft. 7½ ins.

CATHERINE STEPHENS, COUNTESS OF ESSEX. *See* STEPHENS.

WILLIAM ETTY, R.A. 1787–1849.

A marble bust, sculptured in 1850, by Matthew Noble.

A distinguished painter of classical and religious subjects. Born at York, and apprenticed at an early age to a printer; but having manifested a decided preference for art, he was enabled by an uncle to adopt painting as a profession. In 1807 Etty, then in his twentieth year, was admitted a student at the Royal Academy in London. He became for one year a pupil of Sir Thomas Lawrence, who, in 1824, purchased his picture of "Pandora crowned by the Seasons." His popularity had already been established by his picture of "Cleopatra sailing on the Cydnus," exhibited in 1821. Meanwhile Etty had visited Italy. He became R.A. in 1828. His chief pictures were "The Combat, Woman pleading for the Vanquished," 1825; "Judith," 1827; and "Ulysses and the Sirens," 1837. His works were collected and exhibited by the Society of Arts in June 1849. At this exhibition the painter, although much failing in health, was present. He died in his native city soon afterwards.

Description.—Smooth face. Drapery wrapped round shoulders, leaving the neck bare. The eyeballs are indicated by circular lines and two deeply-drilled holes within them. The eyes are thereby made to look slightly towards his left. Inscribed on the back. "*William Etty, Esq^r, R.A. M. Noble, sc., 1850, London.*"

Purchased by the Trustees, at the sale of the sculptor's works, July 1879. (595.)

EVREMOND. *See* SAINT EVREMOND.

THOMAS CECIL, FIRST EARL OF EXETER, K.G. 1542-1622.*Painted by Marc Gheeraedts.*

Eldest son of Lord Burghley. He was present as a volunteer at the siege of the Castle of Edinburgh in 1573, and was knighted by the Queen at Kenilworth in 1575. Cecil distinguished himself in the wars of the Low Countries, and served at sea against the Spanish Armada of 1588. During the later years of his life, Exeter, for to this earldom he had been raised in 1605, became interested in church discipline, and was appointed in 1620 a Special Ecclesiastical Commissioner. A richly sculptured monument was erected to his memory in Westminster Abbey.

Description.—Seen to the waist; face in three quarters to left. Dress same as Lord Burghley (page 72). Beard and moustaches white; hair grey, with a rising top knot, and a black skull-cap at back. Pale grey eyes looking peeringly at spectator. Above, in left-hand corner, in yellow letters on dark brown, "*Cor enim via una.*"

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford, under the name of the Earl of Salisbury. (567.)

Dimensions.—Panel, 1 ft. 9½ ins. by 1 ft. 5 ins.

EDWARD PELLEW, VISCOUNT EXMOUTH, G.C.B. 1757-1833.*Painted by James Northcote, R.A., in 1804.*

Admiral. Born at Dover, where his father commanded the Government packet boat. Adopting also a seafaring life, he accompanied Captain Scott, in the year 1770, to the Falkland Islands and to the Mediterranean. Among his many gallant actions the capture of the French frigate, the "*Cléopâtre*," in 1793, stands prominent. For this he received the honour of knighthood, and was advanced to the command of the "*Arethusa*" of 44 guns, under Sir John Borlase Warren. He was actively employed in various services on the French coast, and subsequently as Commander-in-Chief in the Mediterranean. He was raised to the peerage as Baron Exmouth, with a pension of 2,000*l.* a year for his long and eminent services. But the daring attack on the city of Algiers on the 26th August 1816 is the principal feature in his life. By this attack the Dey was reduced to submission, and 1,200 Christian slaves were liberated. Lord Exmouth received the thanks of both Houses of Parliament, was raised to the rank of Viscount, and received insignia of knighthood from the various countries to which the liberated slaves belonged.

Description.—A large square canvas. The figure, seen somewhat more than half length, stands towards the left, wearing a blue naval uniform with gold facings and two gold epaulettes, grey trousers, and a very full white neckcloth wrapped

round his neck, without any collar. His ruddy weather-beaten countenance is seen in three quarters turned to the right, and his clear pale blue eyes look away in the same direction. His right hand rests on the hilt of his sword, and the left is laid on a coil of rope. In the background, to the right, is a stormy sea, with a wrecked vessel, and men being saved by sliding along a rope. To the left, in far distance, is a martello tower. Signed, on a rock between his body and his right hand, "*James Northcote Pinx 1804*."

The incident seen in the background represents the wreck of the 'Dutton' East Indiaman, then employed to convey the Second or Queen's Regiment to the West Indies, under the citadel of Plymouth, January 1796, when Sir Edward Pellew, by his personal exertions, succeeded in preserving the lives of many of the passengers and crew.*

Presented, February 1862, by his son, the Hon. and Very Rev. George Pellew, Dean of Norwich. (140.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

**THOMAS, THIRD LORD FAIRFAX, AND ANNE VERE
HIS WIFE. 1612-1671.**

Painted by William Dobson.

The famous Parliamentary general; son of Ferdinando, Lord Fairfax, to whose title he succeeded in 1648. He was born at Denton, in Yorkshire, and educated at St. John's College, Cambridge. His military experience began in Holland under Horatio, Lord Vere, whose daughter he subsequently married. Fairfax greatly improved the training and equipment of his own countrymen when they took arms for the Civil War. He contributed mainly to the victory at Naseby. Although opposed to monarchy, he was not prepared for the extreme views entertained by Cromwell; he always treated King Charles with leniency, and absented himself from his trial. But his lady was present, and made herself conspicuous by her interruption of the proceedings, declaring in a loud voice that her husband was not there in person, that he would never sit among them, and that they did him wrong to name him as a sitting commissioner, and, when in course of the impeachment, the expression "all the good people of England" was used, she indignantly exclaimed, "Not half the people; Oliver Cromwell is a traitor." Upon this Colonel Axtel ordered his soldiers to shoot into the gallery, if another word was spoken. General Fairfax promoted the Restoration, and withdrew to Nunappleton, his seat in Yorkshire, where he died. He greatly encouraged antiquarian and historical researches.

* See "Life of Lord Exmouth," by Edward Osler, 1838, page 108. This incident forms the crest of his coat of arms.

Description.—Two life-sized figures, seen to below the knees, in a dark grey landscape. The lady, wearing an orange crimson dress and a blue drapery over her arms, is seated towards the left. Her husband, in black satin dress and mantle, stands to her right, and faces the spectator. His right hand is on his hip, and with his left holds the tips of the lady's right hand. The interlacing of the fingers is somewhat complicated. In her other hand the lady holds a small white flower with a tall slender stalk. Lord Fairfax's head is seen in three quarters to the right. He wears long brown hair, and a lace collar fitting close under his smooth chin, with hanging tassels.

Formerly at Gilling Castle, the residence of the Viscounts Fairfax; see a Life of the great Lord Fairfax, by Clements Markham, F.S.A., 1870.

Purchased by the Trustees, June 1886. (754.)

Dimensions.—5 ft. 8½ ins. by 4 ft. 6 ins.

WILLIAM FAITHORNE. 1616-1691.

Painted by Robert Walker.

Engraver. Was born in London, and learned his art under Sir Robert Peake. When the Civil War broke out he joined the Royal army, and was taken prisoner at Basing House. After a brief confinement he was released and went to Paris, where he acquired the art of drawing portraits in crayons under Nanteuil, and also perfected himself in engraving. Returning to England about 1650, he set up a print shop near Temple Bar. He at the same time practised engraving, in which he attained to great excellence, especially in his portraits. About 1680 he gave up his shop and retired to Printing House Square, where he died. He was buried in St. Anne's Church, Blackfriars.

Description.—A half-length figure, turned to the left, wearing a plain brown dress and a small shirt-collar, with buttons close under the chin. A black cloak crosses his left arm. His right hand is extended towards a sheet of paper placed upright before him, on which is an impression of one of his well-known engravings "Sir Thomas Fairfax, in armour, after Walker." His left hand presses against his breast, and his head is turned in three quarters to the left, the dark grey bright eyes looking fixedly at the spectator. The face is smooth, and the hair, of a rich chestnut brown colour, falls in a profusion of curls to the shoulders, concealing the ears. The background is plain very dark brown.

Formerly in the collection of Mr. W. A. Bryant.

Purchased, July 1880, by the Trustees. (618.)

Dimensions.—3 ft. 2 ins. by 2 ft. 6½ ins.

MICHAEL FARADAY, F.R.S. 1791-1867.

Painted, in 1842, by Thomas Phillips, R.A.

Natural philosopher, experimental chemist, electrician, and popular lecturer. Born at Newington, in Surrey; the son of a blacksmith. He was apprenticed to a bookseller, but developing a passion for science, he attended the lectures of Sir Humphry Davy at the Royal Institution, and in 1813 was appointed his chemical assistant. In 1833 he became Fullerian Professor of Chemistry and Secretary to the Royal Institution. He was the author

of many important discoveries in electricity and magnetism, for which, in 1835, he received the grant of a yearly pension of 300*l.* from Lord Melbourne's Government. He died at Tunbridge Wells.

Description.—A half-length figure, facing the spectator, wearing a black frock-coat, buttoned across the body, a plain white shirt and black stock with white collar above it. He clasps his hands before him, and rests his right arm on a table upon which is placed a galvanic battery. To the right below are the glowing flames of a furnace with an arched aperture. The closely-shaven face is partly turned to the right, and the dark grey eyes do not look directly at the spectator, but have an abstracted appearance. The expression of the countenance is contemplative. His hair is dark brown and curly. Signed, on the side of the battery, "T. P. 1842."

Purchased by the Trustees, August 1868. (269.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

ANOTHER PORTRAIT.

A marble bust, the head sculptured by John Henry Foley, R.A., and the rest by Thomas Brock, A.R.A.

Description.—The neck is bare, with a full drapery wrapped round the shoulders. The smooth face is turned slightly towards his right shoulder. His ample flowing hair is parted over the forehead. The eyebrows are bushy, and the eyeballs indicated.

Presented, March 1886, by Sir Frederick Pollock, Bart., on behalf of a Committee of Gentlemen. (748.)

Dimensions.—2 ft. 9 ins.

CHARLES LONG BARON FARNBOROUGH, G.C.B. *See*
COLLECTIVE PORTRAITS, PATRONS AND LOVERS OF ART, page 517.

JOHN FAWCETT. 1768–1837.

Painted by Sir Thomas Lawrence, P.R.A.

Comedian, and for many years manager of Covent Garden Theatre. Born in London. The son of an actor, and noticed when very young by Garrick. Fawcett gained experience at the York Theatre under Tate Wilkinson, and made his first appearance in London 1791. He excelled in performing the Clowns and Fools of Shakspeare. Among other parts, his most successful were Caleb Quotem, Dr. Pangloss, and Captain Copp. He was always a member of the Covent Garden company. Fawcett retired from the stage 1830, and died near Botley in Hampshire.

Description.—A bust portrait, seen to the waist in a dark coat with a deep black silk neckerchief loosely tied. His closely-shaven face is turned in three quarters to the left; the grey eyes looking away in the same direction. The hair is grey. A crimson cord passes in front of his white shirt. Background plain dark brown.

Deposited, November 1883, by the Trustees and Director of the National Gallery (Vernon Collection). (692.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

GUY FAWKES. 1570–1606. *See the engraving of the GUN-POWDER PLOT CONSPIRATORS, page 496.*

ANTHONY VANDYKE COPLEY FIELDING. 1787–1855.

Painted by Sir William Bozall, R.A.

A popular water-colour painter of landscape and marine subjects. The second son of Theodore Nathan Fielding, a Yorkshire artist. He studied under John Varley, and drew with other young artists at the residence of Dr. Monro, a well-known amateur. In 1813 Fielding was admitted into the Water-colour Society, and, in 1831, became its president. This distinction he retained for the rest of his life. Although his time was extensively occupied in fashionable teaching, his works are very numerous. He excelled in effects of distance, and sea pieces with stormy skies. He resided much on the coast about Brighton, and died at Worthing.

Description.—A seated figure, on a small scale, seen to the knees, facing the spectator, dressed in black frock-coat, plain white shirt, and black stock. The face, wearing spectacles, is turned slightly to the right, and the dark brown eyes looking in the same direction. The hair and whiskery are very thin and of a grey colour. On an easel beside him, to the right, is a square painting of a sea-storm. He holds a large long book open across his knees.

This portrait was exhibited at the Royal Academy in 1843, No. 559 of the catalogue.

Presented, February 1880, by Mrs. Longland, in fulfilment of the wishes of Miss Fielding, the artist's daughter, and of Sir William Bozall, R.A. (601.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

FINE ARTS COMMISSION. *See COLLECTIVE PORTRAITS, page 514.*

JOHN FLAXMAN, R.A. 1755–1826.

Painted by George Romney.

Eminent both as a designer and sculptor. Born at York. When only a few months old Flaxman was brought to London, and lived with his father, a moulder of figures, in the neighbourhood of Covent Garden. His constitution was delicate, but improved about his tenth year. As a child he was continually

amusing himself with modelling in wax and plaster on a small scale. At fifteen he gained his first prize at the Society of Arts, and soon after became a student at the Royal Academy. Within twelve months of this period the Council of the Academy awarded him their silver medal. Proceeding to Italy in 1787, he produced at Rome his well-known outlines from Homer and Dante, which were engraved by Piroli in 1793. On his return to England in the following year, Flaxman commenced the monument to Lord Mansfield in Westminster Abbey. The statues of Nelson, Howe, and Reynolds in St. Paul's may also be cited among his principal works. He died in London.

Description.—Seen to the waist, enveloped in a dark brown cloak from which his right hand projects, holding a modelling tool. His left hand is pointing to the mouth of a very large marble bust, seen in profile to the left. In front, and beneath the last-mentioned hand, appears the back of the head of a boy, who wears a scarlet waistcoat and holds also a modelling tool in his hand. Flaxman's face is seen turned in three quarters away to the left, and his grey eyes look in the same direction, as if addressing someone. His head is bald, with brown hair at the sides; the face close shaven. The background is plain yellow-brown.

The sculptor is represented modelling the bust of his friend Hayley, author of "The Triumphs of Temper," whose son is also introduced as a spectator.

Painted on a twilled canvas.

A similar picture to this, but with whole-length figures, is in the possession of Thomas Green, Esq., to whom the painter bequeathed it. The group is alluded to in the "Life of Romney," by his son, p. 238.

Presented by Henry Crabb Robinson, Esq., F.S.A., June 1860. (101.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

ANOTHER PORTRAIT.

Painted by Henry Howard, R.A.

Description.—On a small scale; seen to the waist,

Presented, May 1883, by Sir Theodore Martin, K.C.B. (674.)

Dimensions.—7 $\frac{1}{4}$ ins. by 5 $\frac{3}{4}$ ins.

ANNE FLAXMAN (born DENMAN). Died 1820.

Painted by Henry Howard, R.A.

Wife of John Flaxman, R.A., to whom she was married in 1782. She was gifted with a strong love of art and literature, was familiar with the French and Italian languages, and had some knowledge of Greek. On the 6th of February 1820, the day of

her death, the following entry occurs in Henry Crabb Robinson's diary :—"Mrs. Flaxman died, a woman of great merit, and an irreparable loss to her husband. He, a genius of the first rank, is a very child in the concerns of life. She was a woman of strong sense, and a woman of business too, the very wife for an artist. Without her he would not have been able to manage his household affairs early in life. Now, his sister and the youngest sister of his wife will do this for him."

Description.—On a small scale; seen to the waist.

Companion picture to the preceding. Both were at one time in the possession of Flaxman himself, and hung in his house in Buckingham Street; they afterwards belonged to his sister-in-law, and adopted daughter Miss Maria Denman.

Presented, May 1883, by Sir Theodore Martin, K.C.B. (675.)

Dimensions.— $7\frac{1}{2}$ ins. by $5\frac{3}{4}$ ins.

JOHN FLETCHER. 1579–1625.

Painter unknown.

Dramatist. Son of Dr. Richard Fletcher, successively Dean of Peterborough and Bishop of Worcester and London. Born at Rye, in Sussex. Educated at Cambridge. He was associated with Beaumont in the writing of numerous plays, and also aided Ben Jonson and Shirley. He died of the plague, and was buried in St. Saviour's, Southwark.

Description.—To the waist, bareheaded, in a red dress with small white collar, holding a sprig of laurel in his right hand.

Similar to a picture at Knole Park.

It was engraved the reverse way by G. Vertue in 1729.

Purchased by the Trustees, March 1876. (420.)

Dimensions.—2 ft. $4\frac{1}{2}$ ins. by 1 ft. $11\frac{1}{2}$ ins.

DUNCAN FORBES, OF CULLODEN. 1685–1747.

Painted probably by William Aikman.

A Scottish judge. Born at Culloden. Forbes studied at Leyden and Paris, as well as at Edinburgh, and was admitted an advocate in 1709. His services in behalf of the Government during the Scottish Rebellion of '15 procured him the appointment of Depute-Advocate. In 1722 he was returned to Parliament

for the Inverness Burghs. In May 1725 he was appointed Lord Advocate, and in 1737 he became Lord President of the Court of Session. The prudent measures which Forbes adopted towards checking the Rebellion of '45 have contributed most to secure him historical distinction, combined as they were, after the victory at Culloden, with counsels of moderation and clemency. He is said to have sunk under the disappointment of finding these unheeded.

Thomson, in his "Autumn," thus addresses him :—

"Thee, Forbes ! too, whom every worth attends,
As Truth sincere, as weeping Friendship kind ;
Thee, truly generous, and in silence great,
Thy country feels thro' her reviving arts,
Plann'd by thy wisdom, by thy soul inform'd,
And seldom has she known a friend like thee."

Forbes was a man of extensive literary attainments, and wrote "Thoughts on Religion" and "Reflections on the Sources of Infidelity in regard to Religion." His papers relating to the two Rebellions of '15 and '45 were collected and published under the name of "The Culloden Papers," in London, 1815.

Description.—Seen to the waist, wearing a dark crimson official gown, with a large cape to it. The aged and closely-shaven face is turned in three quarters to the right, his dark grey eyes looking at the spectator. He wears a long wig. The background is plain yellow-brown, and the lower corners are cut off by part of an oval spandril.

Presented, February 1859, by Sir John Forbes, M.D. (61.)

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. CHARLES JAMES FOX, M.P. 1749-1806.

*A terra-cotta bust, modelled by Joseph Nollekens,
R.A.*

Statesman. A younger son of the first Lord Holland. Born in Conduit Street. He was returned to Parliament for the small borough of Midhurst before he had attained the age of twenty years. He held, as a very young man, subordinate offices in Lord North's administration, but breaking loose from these trammels he joined the Opposition benches, where he speedily attained the front rank, side by side with Mr. Burke. The two friends, with indefatigable energies, opposed the prosecution of the American contest, and the other principal measures of Lord North's ministry ; and in the ministry of Lord Rockingham, which succeeded in the spring of 1782, Mr. Fox became Secretary of State. He resigned that post in the July following, on the death of Lord Rockingham. Next year he formed his celebrated coalition with Lord North, these two statesmen returning together (as joint Secretaries of State) to office. But that coalition was strongly disapproved

by the public, and was soon displaced by the new administration of Mr. Pitt. For above twenty-two years Mr. Fox was now excluded from any official station. He consoled himself with the pursuits of scholarship and gardening, delivering also from time to time masterly speeches against the measures of the Government. He was a warm and most eloquent supporter of the abolition of the slave trade, and of peace with France. His wondrous powers of debating have seldom been equalled, and never in any age surpassed, while his genial temper and his engaging manners procured him the constant attachment of a numerous body of friends. After the death of Mr. Pitt, in January 1806, his great rival returned to office, as, for a third time, Secretary of State. But his health was declining, and he expired in the Duke of Devonshire's villa at Chiswick, in the month of September following.

Description.—The face is close shaven, excepting short whiskers down the side of the ears. The eyebrows are very bushy. The hair is dressed according to the fashion of the day. His neck is open, with only a classic drapery wrapped round the shoulders. The head is turned towards his right shoulder. The eyeballs are indicated by incised lines.

Purchased by the Trustees, February 1862. (189.)

ANOTHER PORTRAIT.

Painted by Karl Anton Hickel.

Description.—On canvas, the size of life. The figure is seen to below the knees, seated, facing the spectator, on a garden bench in the open air. He wears a large high-crowned black hat, a pale yellow buff waistcoat and a dark blue coat thrown open, with gilt buttons at the cuffs. His black breeches are short enough to show grey stockings, and he wears a plain white cravat tied in a large bow with long ends. His full and close-shaven face is seen in three quarters to the left; the dark blue eyes looking away in the same direction. The black and very thick eyebrows rise towards the centre as they unite with the nose. The grey hair grows naturally at the side, and is probably powdered. His lips are a clear bright red with a bluish tinge round the mouth and a double chin. He raises a pamphlet in his right hand as if for reading, and extends the other with the palm downwards in the act of declaiming. A thick brown stick is placed between his legs. In the distance to the left is seen a residence imbedded in trees, at the foot of a hill, perhaps St. Anne's Hill, and to the right is the lower part of a statue in a classic toga on a lofty pedestal. The general tone of colouring is dull with leaden grey clouds. His lips are the only red in the picture. The modelling is solid and the side of the nose is in shadow.

The head and the dark eyebrows correspond with the portrait in the large picture by the same artist of the **INTERIOR OF THE HOUSE OF COMMONS, 1793**, see page 501.

The picture has been engraved in mezzotinto by J. G. Huck.

Purchased by the Trustees, May 1885. (743.)

Dimensions.—4 ft. 4½ ins. by 3 ft. 8½ ins.

JOHN FOX (or FOXE). 1516–1587.

Painter unknown.

The martyrologist. Born at Boston, in Lincolnshire. Elected a fellow of Brasenose College, Oxford, in 1531. He at first cultivated Latin poetry, and afterwards devoted himself to divinity. Having embraced the Protestant faith, he was deprived of his fellowship in 1545; but it was restored to him in the reign of Edward VI. His "History of the Acts and Monuments of the Church" (the Book of Martyrs) was first printed in 1563.

Description.—Painted on a small scale. The figure, seen to the waist and slightly turned to the left, is attired in a black cap with a rounded top, and a dark gown trimmed with fur. He holds a small book open with both hands. His face is seen turned in three quarters to the left. His dark brown eyes look towards the spectator. Both moustaches and beard are yellow-brown. Inscribed above, in yellow letters on the plain brown background,—

AN DNI 1587 ETATIS SVÆ 70.

There is an engraving of John Fox in Holland's "Heroologia," page 200.

Presented, January 1858, by J. Y. Akerman, Esq., F.S.A., and Secretary of the Society of Antiquaries. (24.)

Dimensions.—Panel, 1 ft. 1½ ins. by 10½ ins.

SIR PHILIP FRANCIS, K.B. 1740–1818.

Painted by James Lonsdale.

Politician. Son of the Rev. Philip Francis, D.D., the translator of Horace. Born at Dublin, and educated at St. Paul's School. He entered Parliament in 1784 as member for Yarmouth, and took part in the prosecution of Warren Hastings. He was the author of numerous political pamphlets, and the celebrated letters of "Junius" have been attributed to him by many authorities.

Description.—A half-length figure, turned to the right, wearing a brown coat and gilt buttons, with the star of the Order of the Bath on his left breast. Within the opening of his coat appears a yellow waistcoat crossed by the bright red ribbon of the Bath. His neck is encircled with a plain white cravat, without collar. The face is turned almost in profile to the right, his dark reddish-brown (chestnut) eyes looking away in the same direction. The eyebrows are brown mingled with grey, and his hair white. The cheeks are smooth. The background is plain dark brown.

Purchased by the Trustees, from his grandson, November 1871. (334.)

Dimensions.—2 ft. 5 ins. by 2 ft.

BENJAMIN FRANKLIN. 1706–1790.

Painted, at Paris, by F. Baricolo, 1783.

Philosopher, politician, and philanthropist. Born at Boston, in New England. The son of a tallow chandler. He worked for

some years as a journeyman printer, and about 1728 established himself as a bookseller in Philadelphia. In 1732 he first published his "Poor Richard's Almanack," which was continued for 25 years. Devoting himself to scientific investigations, he, in 1749, established the identity of lightning and electricity, which resulted in the important invention of the lightning conductor. He made several journeys to England as agent for Pennsylvania, and took an active part in the contest between the mother country and her colonies. As Commissioner for the United States, he signed the Treaty of Independence at Paris in 1783.

Description.—A corpulent figure, seen to the waist, and turned to the right, wearing a pale blue-grey suit, with buttons of the same colour. A plain white neckcloth, without collar, encircles his neck, and the white frill of his shirt projects from the opening of his unbuttoned waistcoat. The close-shaven fat face is seen turned in three quarters to the right. The yellow-brown (raw sienna) eyes look slightly upwards towards the left. The complexion is fair, and the cheeks clear pink; the lips pale red. His long grey hair hangs down on each side in waving tresses. The scarlet back of a chair is partially seen to the left, and the shadow of the figure is cast on the plain yellow background to the right. The colours of the face are much worn by injudicious cleaning.

Painted on a twilled canvas.

On the back of a similar picture, in which the colour of the coat was of a deep crimson, were inscribed the name and date as given above.

A similar portrait, wearing a loose overcoat trimmed with fur, with the same arrangement of necktie and frill to the shirt, but with the eyes fixed on the spectator, is engraved in Charles Knight's "Gallery of Portraits," vol. 3, p. 77. It was painted by J. A. Duplessis, and then belonged to Mr. Barnet, Consul for the United States of America at Paris.

Purchased by the Trustees, June 1871. (327.)

Dimensions.—2 ft. 4 ins. by 1 ft. 10½ ins.

ANOTHER PORTRAIT.

A circular terra-cotta medallion by Nini, 1777.

Description.—A bust in profile, turned to the left, the head somewhat thrown back, wearing a fur-faced cap with a small tassel at the top. His large and very full face is close shaven. The hair is short and hangs straight down on each side of the ear; the eyeball is marked. He wears a neckcloth tied in a small bow in front, and a small row of buttons down his waistcoat. On a shield a hand, holding a rod, is drawing lightning from the clouds. Round the circular border to the background is "B. FRANKLIN. AMERICAN." Inscribed beneath the shoulder "NINI Fecit 1777."

Presented, June 1884, by Charles Seidler, Esq. (722.)

Dimensions.—4¾ ins. diameter.

Mrs. ELIZABETH FRY. 1780–1845.

A miniature, painted on ivory by Samuel Drummond, A.R.A.

A philanthropist, who, following in the steps of John Howard, exerted herself more especially towards alleviating the suffering of her own sex in the metropolitan prisons, and for the establishment of schools within those precincts. Mrs. Fry was the daughter of John Gurney, a wealthy merchant and banker, residing at Earlham Hall, near Norwich. She was born at Bramerton, and her family belonged to the "Society of Friends," commonly called the Quakers. Her marriage with Joseph Fry, a rich merchant of the City of London, took place at Norwich in 1800; and in 1810 she became a preacher among the "Friends," an office which she retained to the close of her life. In 1817 Mrs. Fry organized a Ladies' Committee for the reformation of female prisoners in Newgate. A school and manufactory were also established there, and these improvements were gradually extended to other prisons. She died at Ramsgate.

Description.—A square miniature. The figure is seen to the waist, seated at a table, facing the spectator, with an open Bible before her. She wears a white tall cap, and a white muslin neckerchief, with a grey silk shawl over her shoulders. The face is seen turned in three quarters to the right. Her hair, falling over the brows, is of a bright yellow colour, shaded with burnt sienna. Both hands are seen resting on the table. In the background, to the right, is a grated prison window.

Purchased by the Trustees, February 1861. (118.)

Dimensions.— $4\frac{1}{2}$ ins. by $3\frac{1}{4}$ ins.

HENRY FUSELI, R.A. 1741–1825.

Painted by John Opie, R.A.

Poetical painter, linguist, and writer on art. Born at Zurich, the son of a landscape painter. He first visited England in 1765, and after travelling and studying for some time in Italy, returned to this country in 1779 and permanently established himself. He was elected an associate of the Royal Academy in 1788 and an academician in 1790. Fuseli's picture entitled "The Nightmare" was very popular. He contributed largely to Boydell's "Shakspeare Gallery," but his own "Milton Gallery," although displaying great originality of invention, brought him no pecuniary profit. In 1799 he was elected Professor of Painting at the Academy, and delivered twelve lectures, which have been published; and in 1804 he succeeded to the office of keeper. He was befriended by the Earl and Countess of Guilford, and died

at their residence on Putney Hill. He was buried in St. Paul's Cathedral.

Description.—Canvas, the size of life. Seated to the waist, wearing a black coat with grey velvet collar and a plain white neckcloth loosely tied. He sits sideways to the right in a chair, the back of which appears behind him. The close-shaven face is seen in three quarters to the right; the dark grey eyes look keenly at the spectator over his right shoulder. The eyebrows are broad and very bushy, and the full white and grey hair rises above the forehead, and is full at the sides, joining the whiskers and concealing the ears. The cheeks are pale and the compressed lips are delicate, clear red in colour. The chin small and round. Only one eye has a bright spot of light in it, and that, the more distant one, is his left. The background is composed of a rich dark brown crimson curtain. The lower angles, made to serve as oval spandrels, are filled with the same colour.

This picture, which belonged to Mrs. Fuseli, was bequeathed by her to Lady Guilford, and remained until recently at Putney Hill.

Presented, June 1885, by Lord North and Colonel North, M.P. (744.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

DAVID GARRICK. 1716–1779.

Painted by Robert Edge Pine.

This admirable actor was born at Hereford, where his father, a captain in the army, descended from a French family named Garrique, happened to be on a recruiting party. The boy received his education at the grammar school at Lichfield, whence, in 1736, he set out for London in company with Samuel Johnson, who was seven years his senior. Both arrived in London with only a few pence in their pockets. After the trials of some other walks of life, Garrick adopted the stage as a profession in 1741, and performed at Ipswich under the name of Lyddal in the tragedy of "Oroonoko." In the same year he made his first appearance in London, at the Goodman's Fields Theatre, October 19th, as Richard III. Of his performance in this character Pope thus wrote to Lord Orrery:—"That young man never had his equal as an actor, and never will have a rival." In 1742 the crowds that gathered to see him at Dublin were so great as, it was said, to produce an epidemic, and that epidemic was called in jest "the Garrick fever." The powers of Garrick were universal. He excelled equally in the sublimest tragedy, the most refined comedy, or the broadest farce, and, at the commencement of his career, astonished his audiences also by his agility as a harlequin. The parts in which, perhaps, he attained the greatest celebrity were the very opposite ones of Macbeth and Abel Druggier.

Description.—A half-length figure, seated at a table to the left, wearing a purplish-brown coat faced with grey fur, and a white cravat with turn-down shirt-collar. He holds with his left hand a blue volume, inscribed on the open page "MACBETH," and raises his right hand with clenched fingers to his breast. His closely-shaven

face is seen slightly turned towards the right, and the very brilliant dark brown eyes look with an earnest, perhaps even theatrical, expression towards the spectator. The eyebrows are strongly marked, and the hair powdered. On the green-covered table, towards the left, is a silver inkstand with a pen in it. The back of his chair is patterned with cross-bars. The background is of a plain yellow-brown colour, growing darker upwards. Light is admitted from the right-hand side.

Painted at Bath for Sir Richard Sullivan, Bart.

The picture was in later times at Ember Court, within a moderate distance of Mrs. Garrick's residence at Hampton, and the widow of the actor is said to have paid periodical visits to see it.

It has been engraved in mezzotinto by William Dickinson, and in mixed style by Robert Cooper.

Purchased by the Trustees, June 1859. (82.)

Dimensions.—2 ft. 11 ins. by 2 ft. 4 ins.

ANOTHER PORTRAIT.

Bust ; sculptor unknown.

Description.—Life size, in a cloak.

This bust appears in a picture in the Garrick Club.

Presented, November 1880, by Sir Theodore Martin, K.C.B. (707A.)

JOHN GAY. 1688–1732.

An unfinished sketch in oils by Sir Godfrey Kneller.

Poet and dramatist. Born at Barnstaple in Devonshire. He began life as a silk-weaver in London, but soon devoted himself to literature, and obtained the friendship of Pope and Swift. He became a favourite with Lord Bolingbroke, Lord Harcourt, and Mr. Pulteney. At the suggestion of Swift he composed the "Beggar's Opera," and his well-known "Fables" were written in 1726 for the instruction of H.R.H. William, Duke of Cumberland. Gay died in Burlington Gardens, at the residence of his patrons the Duke and Duchess of Queensberry. On his monument in Westminster Abbey is the following epitaph composed by himself :—

"Life is a jest, and all things show it.
I thought so once, but now I know it."

To which Pope added an affectionate inscription commencing :—

“Of manners gentle, of affections mild,
In wit a man, simplicity a child.”

Description.—An early portrait; the head only. The close-shaven face is seen in three-quarters turned to the left, and the dark yellow-brown eyes are fixed on the spectator. The eyebrows are dark and broad, the chin is double. No hair is visible, and the head is covered with a loose cap or turban of a dull purplish colour. A white lace standing collar, leaving the front of the neck open, is only partially indicated; the dress is not coloured. Light admitted from the right-hand side.

Purchased by the Trustees, March 1881. (622.)

Dimensions.—1 ft. 1 in. by 10 ins.

KING GEORGE I. 1660–1727.

After Sir Godfrey Kneller.

Son of George Augustus, Elector of Brunswick and Luneburg; great grandson of James I. Born at Osnaburg. Married Sophia Dorothea, of Zell, 1682. Succeeded Queen Anne on the throne of England 1714. Died at Osnaburg.

Description.—Small oval, painted on copper. To the waist. Face seen in three quarters to the left. Eyes very dark. He wears a yellow coronation robe with a broad ermine cape covering the shoulder, and having the collar of the Garter over it.

This picture, so far as seen, corresponds with a large full-length portrait of the King by Sir G. Kneller at St. James's Palace.

Purchased by the Trustees, July 1877. (488.)

Dimensions.—6½ ins. by 5¼ ins.

ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

Description.—A full-length figure, seated to the left, in robes of Garter, resting his right arm on a red-covered table on which lie the crown (no cap within the arches), a black hat and plumes of the Order of the Garter, the orb and sceptre having a white shaft surmounted by a golden fleur-de-lis. The face is turned in three quarters to the right. The eyes, very black and glistening, looking at the spectator. Eyebrows soft yellow-brown and high arched. The face appears square, with a small round chin (a contrast in this respect to his son). The hair long and curling, of a rich brown, with a grey gloss on it; the tresses hang low down on his right shoulder. The Garters composing the collar are entirely blue. In the badge the white horse gallops to the right. Dragon composed entirely of diamonds. His left leg, with the Garter, is prominently shown. His left hand rests on the arm-chair, which is concealed by the ample white satin lining of his blue Garter mantle. One ring only, and that with a red signet stone, appears on the little finger of his left hand. His shoes are pale yellow, cut square at the toes, with square diamond buckles. The floor is covered with a Persian carpet. Light admitted from right hand.

Transferred, June 1879, from the British Museum, to which it had been removed with the old Cottonian Library from Westminster. (544.)

Dimensions.—6 ft. 4 ins. by 4 ft. 5½ ins.

KING GEORGE II. 1683-1760.*Painted by Michael Dahl.*

Represented at the period of his accession.

Born at Hanover. Married, 1705, Wilhelmina Caroline, daughter of the Margrave of Brandenburg-Anspach. Succeeded to the throne 1727. Died at Kensington.

Description.—A standing full-length figure, half the size of life, turned to the right, resting his left hand on a royal crown placed on a cushion on a table. He wears a steel cuirass, and full white sleeves, with long brown flowing hair, and a lace cravat, with long ends hanging down. A crimson mantle lined with ermine covers his shoulders, and is drawn across the body and supported on his hip by his right hand. The blue ribbon of the Garter crosses his breast-plate. The youthful face is seen in three quarters turned to the right, and the dark bright eyes look at the spectator. He wears white stockings and fancifully ornamented boots. The floor is of a plain brown colour. A dark yellow curtain and stone panelling compose the background.

Purchased by the Trustees, December 1865. (205.)

Dimensions.—5 ft. $\frac{1}{2}$ in. by 1 ft. 11 $\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.*Painted by John Shackleton.*

In middle life, with white hair.

Description.—A full-length figure, standing towards the right, in coronation robes of dark blue velvet trimmed with gold, and a mantle of the same material, with a large deep ermine cape. The crown, sceptre, and orb lie on a red-covered table to the right. His left hand is applied to the sceptre, and his right holds back the ample folds of his mantle. His face is seen turned in three quarters to the right, and is close shaven; the white hair (probably powdered) concealing the ears. His grey eyes look at the spectator, and the eyebrows are faintly marked. He wears white stockings and boots with red heels. No rings on the fingers. The flooring is composed of large square stones. Westminster Abbey is seen through a square window to the right.

Formerly in the Clarendon Hotel, Old Bond Street.

Purchased by the Trustees, May 1873. (368.)

Dimensions.—7 ft. 2 ins. by 4 ft. 2 $\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.*Painted by Thomas Worlidge.*

At the age of 70.

Description.—A half-length standing figure, seen in profile to the left. He wears a dark red-brown coat and lace ruffles, with the blue ribbon and star of the Order of the Garter, and a bright crimson waistcoat with gold fringe. His right hand holds a small roll and rests on the back of a chair; the left falls towards the hilt of his sword. The forehead, as seen in profile, appears very receding, and the pale grey eyes singularly projecting. His grey glossy wig is arranged in a profusion of curls. Background plain dark brown. The light is admitted from the right-hand side.

Purchased by the Trustees, April 1868. (256.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

(c.) ANOTHER PORTRAIT.

Painted by Thomas Hudson.

Description.—A full-length figure, the size of life, wearing the royal robes of purple and gold with ermine-lined mantle, is seated on a chair of state, resting his right arm on a gilt table, on which are laid the royal crown lined with purple and the gilt orb. His left hand, which rests partly upon his thigh, holds a golden sceptre, surmounted by a small orb and cross. The hands are destitute of rings. His right foot is raised upon a footstool, and his pale leather shoes have scarlet heels. The closely-shaven face, with a double chin, is turned in three quarters to the left, the blue-grey eyes looking away in same direction; side of nose in shadow. Inscribed towards the left on side of scarlet step of the throne in yellow letters,

"THO. HUDSON PINKIT."

This picture had hung in the Judge's Room at the Court of Common Pleas at Westminster until preparations were made for the demolition of the Law Courts on that site.

Presented, February 1883, by the Right Honourable the First Commissioner of Her Majesty's Office of Works. (670.)

Dimensions.—7 ft. 7½ ins. by 4 ft. 8½ ins.

**KING GEORGE III., AT THE AGE OF 12, AND PRINCE
EDWARD AUGUSTUS, DUKE OF YORK AND ALBANY,
AT THE AGE OF 11.**

Painted by Richard Wilson, R.A.

Sons of Frederick, Prince of Wales, who died 1751. The Duke of York was born 1739; became an Admiral in 1759; and died at Monaco 1767.

Description.—Two figures, seated and reclining on a long crimson couch, both holding a square book open with their right hands. The Duke of York, in blue coat trimmed with gold, and a scarlet waistcoat, rests his left hand on his brother's shoulder. Prince George, in a suit of grey and silver, with the ribbon, star, and Garter, is seated towards the left, resting his left hand on a round table, on which are books, papers, and writing materials.

This corresponds with the description of a picture painted for the tutor to the Royal Princes, Dr. Thomas Hayter, Bishop of Norwich. See Edwards's "Anecdotes of Painters."

Deposited, July 1878, by the Trustees and Director of the National Gallery. (506.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

KING GEORGE III. 1738-1820.*Painted, about 1767, by Allan Ramsay.*

Son of Frederick, Prince of Wales and the Princess Augusta, daughter of Frederick, Duke of Saxe-Gotha. Born at Norfolk House, St. James's Square. Succeeded his grandfather on the throne, 1760. Married Charlotte of Mecklenburg-Strelitz, 1761. Died at Windsor Castle.

Description.—A standing youthful figure, seen to the knees, wearing coronation robes of cloth of gold, with a lavender-blue mantle lined with ermine, and a deep cape of the same material. A plain white cravat encircles his neck. The collar of the Garter is conspicuously decorated on his shoulders with large white satin bows. He rests his left hand on the ermine lining of his mantle, which covers a table, to the right of which the royal crown is partially visible. His right hand is placed on his hip. No rings on the fingers. The smoothly-shaven face is seen turned in three quarters to the left, his grey eyes looking away in the same direction. His complexion is fair, and the cheeks pink. The hair is close-cut and powdered, with side curls covering the ears, and gathered in a lavender bag behind. The fluted shaft of a column appears to the left, and the rest of the background is composed of a dull red curtain suspended across.

Similar pictures, but all full length, as this appears originally to have been, are at the Marquess of Bute's, Hatfield, Knole, and in the Royal collection. See also Charlotte of Mecklenburg, page 100, for companion picture.

Purchased by the Trustees, July 1866. (223.)

Dimensions.—4 ft. 10 ins. by 3 ft. 6 ins.

KING GEORGE IV. 1762-1830.

Painted by Sir Thomas Lawrence, P.R.A.

Eldest son of George III. Born at St. James's Palace. Married Princess Caroline Amelia, second daughter of Charles, Duke of Brunswick-Wolfenbüttel. He was appointed Regent in February 1811, and succeeded to the throne 29th January 1820.

Description.—An unfinished picture, in an oval spandril frame. The breast of the figure exhibits the plain priming of the canvas. The smoothly-shaven face is turned in profile to the left, the grey eye looking in the same direction. The hair is a rich glossy brown. He wears a very deep black stock, with a small white collar standing against the cheek, and no white below. The background is a plain yellow brown.

This picture was studied from the life expressly for the profiles of the coinage. With the exception of the head, it remains in a very unfinished state.

Purchased by the Trustees, April 1861. (123.)

Dimensions.—2 ft. 3 ins. by 1 ft. 8 ins.

PRINCE GEORGE OF DENMARK, K.G. 1653-1708.

Painted by William Wissing.

Consort of Queen Anne. Son of Frederick III., King of Denmark. Married 1683.

Description.—A standing figure, seen nearly to the knees, and facing the spectator; wearing a steel breast-plate and the blue ribbon of the Garter, with a yellow-brown drapery covering his left shoulder, passing across the body, and supported on the hip by his right hand. His left arm rests on a high pedestal. He wears a white lace cravat which falls from beneath his chin, and has fanciful shoulder straps, in imitation of ancient Roman armour, over broad plain white sleeves. His smooth, youthful face, with a nose inclining to the aquiline, is seen in three-quarters turned to the left. His dark eyes look towards the spectator, and the rich brown hair hangs low down on each side. The fluted shaft of a column appears to the right.

Similar pictures are at Althorp and Middleton.

Purchased by the Trustees, May 1871. (326.)

Dimensions.—4 ft. by 3 ft. 3 ins.

JAMES GIBBS, F.R.S. 1674–1754.

Painted by J. Williams.

Architect of St. Martin's-in-the-Fields, London, 1726, and the Radcliffe Library, Oxford, 1749.

Born at Aberdeen. M.A. of Marischal College. Studied in Holland and in Italy under the patronage of the Earl of Mar. Built also St. Mary-le-Strand, 1717, the steeple of St. Clement's Danes, and the quadrangle of St. Bartholomew's Hospital. He published, in 1728, a volume of Architecture and Ornamental Designs.

Description.—Seen to the waist, in a grey velvet coat, gold buttons, and gold embroidered waistcoat; seated at a blue covered table, holding a pair of compasses in his right hand, with which he is measuring a ground plan of the Radcliffe Library. Signed "*J. Williams, Pinxit.*"

Formerly at Brockley Hill, Edgware. A similar picture is in the Bodleian Gallery, Oxford. It has been engraved in mezzotint by J. McArdell.

Purchased by the Trustees, July 1878. (504.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3 ins.

JOHN GIBSON, R.A. 1791–1866.

Painted, in 1857, by Mrs. Carpenter.

Sculptor. Born near Conway. Patronised at Liverpool by William Roscoe. He studied at Rome under Canova and Thorwaldsen, and returned to England in 1844, after an absence of 28 years, to execute a statue of Queen Victoria. He died at Rome.

Description.—A half-length figure, wearing a rough grey coat and light waistcoat seated to the right. He rests his right arm on the ebony carved arm of the chair, and holds a modelling tool. He wears a black neckerchief, with the white collar of his shirt turned down over it. The face is seen turned in three quarters to the right, and his small dark eyes look towards the spectator. His hair is of a rich dark brown colour, concealing the ears. The beard is close cut and very grey.

Purchased by the Trustees, February 1867. (232.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

JAMES GILLRAY. 1757–1815.

A miniature painted by himself upon ivory.

An eminent political caricaturist. He began life as a writing engraver; but, after having for a while joined a company of itinerant actors, he obtained admission as a student at the Royal Academy of Arts. His first caricatures were published in reference to Lord North's resignation, and the formation of the Rockingham Government, and to Fox and Lord Rodney. They were dated respectively April 12th and June 7th, 1782. His last caricature appeared in 1811. The concluding years of Gillray's life were clouded by insanity. The most interesting of his works were some time since collected and published in a volume. There is also a series of reductions from his principal caricatures.

Description.—In an oval spandril frame. The figure, seen to the waist, wears a blue-grey coat with a high standing collar of the same material, and is turned to the left. The face, closely shaven, is seen in three quarters turned to the left. His dull grey eyes look towards the spectator. The hair is thin and grey. The background is plain pale grey.

This has been engraved on an enlarged scale in mezzotinto by Charles Turner, and on a smaller one in stipple by J. Brown.

Presented by Colonel Charles Bagot, July 1859. (83.)

Dimensions.— $2\frac{1}{2}$ ins. by 2 ins.

WILLIAM, DUKE OF GLOUCESTER, WITH HIS MOTHER.
See QUEEN ANNE.

WILLIAM GODWIN. 1756–1836.

Painted by Henry W. Pickersgill, R.A.

Political writer. Born at Wisbeach; the son of a dissenting minister. He began life as a preacher, but adopting republican views, abandoned the pulpit, and devoted himself to literature. He obtained much notoriety by his "Political Justice," in which the principles of the French Revolution were advocated, and by a philosophical novel entitled "Caleb Williams." In 1797 he married the celebrated Mary Wollstonecraft, by whom he had a daughter, who became the wife of the poet Shelley. Godwin wrote several novels and historical works. Under the administration of Earl Grey he received the appointment of Yeoman Usher to the Exchequer. Of Godwin's personal appearance, Southey, in a letter to Joseph Cottle, dated March 13, 1797,

remarks:—"He has large noble eyes, and a nose—Oh, most "abominable nose! Language is not vituperative enough to "describe the effect of its downward elongation."

Description.—Seen to the waist, in an oval spandril frame, wearing a plain black coat, with white pointed shirt collar turned away from the face. His smooth, ruddy countenance is seen in three quarters turned to the right. The small dark eyes look towards the spectator with a cheerful expression. The eyebrows are white and bushy. His head is bald, with a little grey hair round the ears. The background is plain dark brown.

Purchased by the Trustees at the sale of the artist's works, July 1875. (411.)

Dimensions.—2 ft. 2½ ins. by 1 ft. 11½ ins.

OLIVER GOLDSMITH. 1728–1774.

Painted by a pupil of Sir Joshua Reynolds.

This eminent poet, essayist, historian, and dramatist, born at Pallas, in the county of Longford, Ireland, took a bachelor's degree at Trinity College, Dublin. He looked to various professions in turn, but with little result, and led for some years a wandering life upon the Continent. He returned to England in 1756, and settled in London. Here, after serving for a while as usher in a school and apothecary's assistant, he commenced his literary career in circumstances of great poverty. He wrote obscurely for some time in periodicals of the day—"The Monthly Review" and "The Bee." But his admirable poem "The Traveller," published in 1765, introduced him to the notice of the most distinguished literary characters of the period. Two works of the highest merit followed, the "Vicar of Wakefield" in 1766, and the "Deserted Village" in 1770. His fame was further enhanced by his two comedies, "The Good Natured Man," and "She Stoops to Conquer," and by popular histories of Greece, Rome, and England. His last work, "A History of the Earth and Animated Nature," for which he received the sum of 850*l.*, appeared in 1774. He died of a fever the same year at his lodgings in the Temple.

Description.—The figure, seen to the waist, is turned to the left, wearing a purplish-brown cloak edged with fur, over his left arm. The close-shaven face is in profile turned to the left, his dark eye looking forward in the same direction. The head is bald, but has rich brown hair above the ears. His neck is open, and a large square white collar is turned back. His right hand, with a white lace cuff to the sleeve, is raised to the breast and holds a book, having some of his fingers between the leaves. The background is a plain dark brown. Light is admitted from the right-hand side.

This picture formerly belonged to the poet himself, and is mentioned by Sir James Prior, F.S.A., in his "Life of Oliver

Goldsmith." It is similar to the portraits by Sir Joshua Reynolds at Knole and Woburn Abbey.

Purchased by the Trustees, July 1861. (130.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

ANOTHER PORTRAIT.

Attributed to Ozias Humphry, R.A.

Description.—A silhouette, or profile in black, upon a white ground, turned to the right.

Presented, May 1883, by Sir Theodore Martin, K.C.B. (676.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

GEORGE, LORD GORING. *See* NEWPORT.

CHARLES FITZROY, SECOND DUKE OF GRAFTON, K.G.
1683–1757.

Painted by William Hoare, R.A.

Grandson of King Charles II., and Barbara Villiers, Duchess of Cleveland. On the death of his father, a gallant seaman, killed at the siege of Cork, October 1690, he succeeded to the dukedom at a very early age. After extensive travelling on the Continent, the young duke held several appointments in the royal household, and in June 1720 was appointed Lord Lieutenant of Ireland. In the following year he was elected a Knight of the Garter, and on all occasions of the King quitting his dominions was appointed one of the Lords Justices of Great Britain. In April 1724 he received the wand of Lord Chamberlain of the Household, and this dignity he retained to the end of his life during a period of 33 years.

Description.—A standing figure, seen to the knees, wearing the robes, mantle, and collar of the Order of the Garter, turned towards the right. He holds the white wand of office in his left hand, and rests the other hand, with gloves, on his hip. The Lord Chamberlain's golden key hangs from his girdle close by his right hand. The black hat, with lofty plumes, is placed on a gilt table to the right. A stone wall, with pilasters, forms the background. His smooth face is turned in three quarters to the right, the black eyes looking at the spectator. The hair is formally arranged in grey compact curls.

Presented, July 1884, by Sir Richard Wallace, Bart., K.C.B., M.P. (723.)

Dimensions.—4 ft. 10½ ins. by 4 ft.

ELIZABETH HAMILTON, COUNTESS DE GRAMMONT.
1641-1708.

Painted by Sir Peter Lely.

Known at the Court of Charles II. as "La Belle Hamilton." Granddaughter of James, first Earl of Abercorn, and niece of the great Duke of Ormonde. Her father was Sir George Hamilton. She married, in 1664, Philibert, Count de Grammont, with whom in 1669 she retired to France, where she was held in great favour by the Queen Marie Thérèse. Towards the end of her life the Countess became exceedingly devout. She does not appear to have returned to England. She was painted, when in the fulness of youth and beauty, for the Duchess of York, by Sir Peter Lely, about 1660. That picture, one of Sir Peter's most perfect works, is preserved in the Royal Collection at Hampton Court Palace. The contrast in appearance afforded by these two pictures is sufficiently explained by a letter of recommendation written by King Charles to his sister, the Duchess of Orleans, dated October 1669, who says, "She will pass for a handsome woman in France, though she has not recovered that good shape she had before, and I am afraid never will." The popular Memoirs bearing her husband's name were in reality written by her brother Anthony Hamilton, a general officer in the army of King James II.

Description.—Seen nearly to the feet, in a pale reddish-grey satin dress, cut low, with white round the shoulders, seated to the left, resting her right hand on the head of a lamb. A pale blue drapery falls behind her. The background is composed of a very rich landscape, with rocks and waterfall, painted in the style of Huisman. Her face is seen in three quarters to the left, the dark eyes looking at the spectator. Light is admitted from the right-hand side.

Formerly in the possession of the Walrond family at Dulford House, Devon.

This picture has been engraved, but without any name attached to it, by J. McArdell. See Chaloner Smith's "British Mezzotinto Portraits," vol. 2, p. 904.

Purchased by the Trustees, November 1878. (509.)

Dimensions.—4 ft. 7 ins. by 4 ft. 7 ins.

ANOTHER PORTRAIT.

A copy after Lely by John G. Eccardt.

Description.—To the waist, the same as the celebrated picture now at Hampton Court, omitting the right hand. The face is turned in three quarters to the left, her dark eyes looking at the spectator. Her yellow-brown scarf, instead of being supported by the hand, is sustained by a diamond brooch fastened in front. Background plain dark brown. The light is admitted from the right-hand side.

From Strawberry Hill, where it was sold for 73*l.* 10*s.*; see the catalogue No. 103 of 20th day's sale, in 1842.

Purchased by the Trustees, July 1857. (20.)

Dimensions.—Gilt oval spandril, 2 ft. 5½ ins. by 2 ft. ½ in.

LIEUT.-GEN. SIR JAMES HOPE GRANT, G.C.B. 1808–1875.

Painted by Sir Francis Grant, P.R.A.

General. Youngest son of Mr. Francis Grant, of Kilgraston, Perthshire, and brother of Sir Francis Grant, the President of the Royal Academy. He obtained his commission in the 9th Lancers in 1826, and commanded that regiment through the war in the Punjab in 1848–9. When the Indian Mutiny broke out he was placed in command of a division of cavalry, and for his distinguished services at Delhi, Lucknow, and Cawnpore, was nominated a K.C.B. in 1858. In the brilliant campaign in China in 1860 the British forces were led by Sir Hope Grant, and at its conclusion he received the thanks of Parliament and the Grand Cross of the Bath. From 1861 to 1865 he was Commander-in-Chief at Madras, and in 1870 succeeded Sir James Scarlett in the command of the camp at Aldershot.

Description.—Full length, the size of life, seated in a cushioned chair towards the left, playing a violoncello. He wears a black frock coat, buttoned in front, grey trousers, and a reddish necktie with gold stud in front; small plain shirt collar. The face is seen in three quarters to the left; his dark grey eyes looking at the spectator. The hair and moustache are dark brown, the lips pale red, and the chin close shaven; the hands are destitute of rings, the right holds the bow and the left rests on the shoulder of the instrument. The background is plain flat wall, with a curtain on the right side, and a sheathed cavalry sabre suspended above to the left. The light falls from the upper left-hand corner, the side of the nose being in shadow. Upon the bare wooden floor, in the left lower corner of the picture, lies a book with some loose sheets of music.

On the back of the canvas is written—

*"Lieut.-General Sir J. Hope Grant, G.C.B.,
by Sir Francis Grant, P.R.A."*

Purchased by the Trustees, February 1888. (783.)

Dimensions.—6 ft. 11 ins. by 4 ft. 3½ ins.

RIGHT HON. SIR WILLIAM GRANT. 1754–1832.

Painted by Sir Thomas Lawrence, P.R.A.

Master of the Rolls. Born at Elchies in Morayshire, and educated at Elgin, Aberdeen, and Leyden. He was called to the Bar in 1774, and entered Parliament in 1790 as member for Shaftesbury. In 1799 he became Solicitor General, and in 1801 was appointed Master of the Rolls, an office which he filled with great ability until 1817, when he retired. He died at Dawlish.

Description.—A full-length figure, the size of life, seated, in his robes of office, holding a paper in his right hand.

This picture formerly hung in the Rolls Court, Chancery Lane. It had been purchased by subscription of the Chancery Bar on the retirement of Sir William Grant from his office of Master of the Rolls in 1817, and presented to his successor to be hung in the Rolls Court for ever. By the effect of recent legislation that Court has ceased to exist, and the destination of the portrait been changed accordingly. It was exhibited at the Royal Academy in 1820, and thus described in the catalogue, "*Painted for the Gentlemen of the Chancery Bar attending the Rolls Court.*"

Presented, with the concurrence of the Lord Chancellor, February 1883, by the late the Right Hon. Sir George Jessel, Master of the Rolls. (671.)

Dimensions.—7 ft. 9½ ins. by 4 ft. 8½ ins.

RIGHT. HON. HENRY GRATTAN, M.P.

See the LATEST ACCESSIONS, page 521.

THOMAS GRAY. 1716–1771.

Drawn by James Basire, from a sketch by Gray's friend and biographer, the Rev. William Mason.

Poet and scholar. The son of a scrivener of London. Born in Cornhill. Educated at Eton and Peterhouse, Cambridge. Although he was entered of the Inner Temple, Gray never pursued the law. He visited Italy in 1739, in company with the Hon. Horace Walpole; but returned to England alone in 1741. Gray declined the Laureateship offered to him on the death of Colley Cibber in 1757, but accepted the Cambridge Professorship of Modern History from the Duke of Grafton in 1768. His best known poems are "Ode on a distant prospect of Eton College," 1742; "Elegy written in a Country Churchyard," 1751; and "The Bard," printed in 1757. He led a secluded life, residing principally at Pembroke Hall (now College), Cambridge, where he died, and was buried by his own desire in the churchyard of Stoke Poges, in Buckinghamshire.

Description.—A profile head, turned to the left, encircled by a laurel wreath. He wears a wig with a long queue behind, and a coat with a plain collar and buttons.

Drawn in lead pencil on white paper. Signed in very small letters in black ink, "*J. Basire d.*" (Not sculp.)

Mason made an etching from a shade (silhouette) of Mr. Gray which was in the possession of the Hon. Horace Walpole

at Strawberry Hill. (*See* Lord Orford's Works, 4to, 1798, vol. 2, p. 431, and Johnson's "Poets," edited by Cunningham, vol. 3, p. 411, note). A clever drawing, an original portrait of Gray by Mason, washed with Indian ink, is preserved in the library at Nuneham Courtenay, Oxfordshire. It is a profile to the left, wearing an ordinary coat, plain cravat, and frill; hair more naturally arranged, and no pigtail. The etching by Henshaw, a similar profile, was avowedly taken from a drawing by Mason. From these materials Benjamin Wilson composed a painting which is at Pembroke College, Cambridge, and repeated in the library at Nuneham Courtenay; but these differ in many important respects from the rest.

This was engraved the same size by Basire for the 4to. edition of the Poems, 1775; but seems to have been altered, much for the worse, by an inferior hand.

Purchased by the Trustees, at the sale of Colonel Cunningham's collection, May 1876. (425.)

• *Dimensions*.—9 ins. by 7½ ins.

ANOTHER PORTRAIT.

Bust, probably by John Bacon, R.A.

Description.—The size of life. Close shaven; eyeballs not marked; neck bare, no drapery. The countenance is directed straight forward.

This bust was intended to be placed in the flower garden at Stoke Park. It was sold in a collection of MSS. and relics of Thomas Gray at Messrs. Sotheby's, 28th August 1851.

Presented, February 1888, by Joshua W. Butterworth, Esq., F.S.A. (781.)

Dimensions.—1 ft. 9½ ins.

WILLIAM WYNDHAM, LORD GRENVILLE. 1759–1834.

Painted by John Hoppner, R.A.

Statesman. Nephew of Earl Temple. Educated at Eton and Christ Church, Oxford. Under the auspices of his cousin, Mr. Pitt, he became Paymaster of the Army. Was chosen Speaker of the House of Commons in 1789, and in the following year created Baron Grenville. He became successively Secretary for the Home and Foreign Departments. He supported Mr. Pitt in promoting the Union with Ireland, but fell from him on his return to power. On the death of Mr. Pitt in 1806, Lord Grenville became Prime Minister, heading the brief administration known as "All the Talents," with Mr. Fox as Secretary for Foreign Affairs. He was elected Chancellor of the University of Oxford in 1809. He died in retirement at Dropmore.

Description.—Seen to the waist, wearing a black close-buttoned coat with a high standing collar to it, and a plain white cravat and tie. The face is turned in three quarters to the left. The dark yellow-brown eyes are directed somewhat in the same direction. The eyebrows are broad and of a yellowish-brown colour;

the cheeks smooth and ruddy with two moles on the left one, which may be observed in all the portraits of this nobleman. His smooth round chin has a cleft in it. A slight furrow is noticeable between the eyebrows. The black collar of his coat is turned to grey by powder from his hair. The background is composed of a rich red curtain.

Purchased by the Trustees, February 1871. (318.)

Dimensions.—2 ft. 5 ins. by 1 ft. 11¼ ins.

RIGHT HON. THOMAS GRENVILLE. 1755–1846.

A miniature on ivory, painted at the age of 85, by C. Manzini, in May 1841.

Son of the statesman George Grenville, and elder brother of the Premier William Wyndham, Lord Grenville, in whose ministry, July 1806, he was appointed President of the Board of Control, and, in September following, First Lord of the Admiralty. After the death of Charles James Fox, to whose principles he had been warmly attached, Mr. Grenville withdrew into private life, and devoted himself to literature and the formation of the noble library which he bequeathed to the British Museum, and is now known as the "Bibliotheca Grenvilliana." His will contains the following words: "A great part of my library has been purchased from the profits of a sinecure office given to me by the public, and I feel it to be a debt and a duty that I should acknowledge this obligation by giving that library so acquired to the British Museum for the use of the public." The office alluded to was that of "Chief Justice in Eyre, south of the Trent," which Mr. Grenville held from 1800 to the period of his death, when the office was abolished. He died in Hamilton Place, Piccadilly, aged 90.

Description.—To the waist, wearing a black close-buttoned coat and spotted grey waistcoat, with plain white neckcloth. The perfectly smooth face is turned partly to the left. His eyes are dark blue, with close-fitting brown hair.

Formerly in the possession of Sir Anthony Panizzi, K.C.B., Principal Librarian of the British Museum.

A privately engraved plate, the same size, was executed from this.

A fine portrait of Mr. Grenville, when First Lord of the Admiralty, painted by Hoppner, is engraved by T. Dean in Jerdan's "National Portrait Gallery," and also, in vignette, as frontispiece to vol. 3 of the Duke of Buckingham's "Memoirs of the Reign of George III." Another portrait, by Phillips, is at Althorp.

Purchased by the Trustees, February 1879. (517.)

Dimensions.—5 ins. by 3¼ ins.

SIR THOMAS GRESHAM. 1519–1579.

Painted by Sir Antonio More.

Merchant and financial agent to King Edward VI., Queen Mary, and Queen Elizabeth. Known as the "Merchant Royal." Founder of the Royal Exchange and Gresham College, London. Of a Norfolk family. He materially assisted the great Lord Burghley by his advice respecting commercial relations and by borrowing money for the service of the State. He released his country from a state of entire dependence upon foreigners.

Description.—A half-length figure, standing to the right, wearing a black dress and a flat cap studded with small round buttons. He rests his left hand on the hilt of his sword, and the right touches a small purse or satchel attached to his girdle on that side. The gold handle of a dagger projects behind his right hip. The face is turned in three quarters to the right, and his yellow-brown eyes look towards the spectator. His beard is a rich brown yellow, and forked. He wears a small plain white frill next the face and fitting close under the ear, and the same at the wrists. No rings appear on the fingers. Through a long slash down the side of his dress is perceptible part of a large golden chain composed of three or four links. The background is plain dark brown.

Similar to the well-known picture in Mercers Hall.

From the collection of Sir Henry G. Paston-Bedingfeld, Bart., at Oxburgh Hall, Norfolk.

This portrait is mentioned in the "Beauties of England and Wales," p. 278, of the Norfolk volume.

The Mercers Hall picture is engraved in "Lodge's Portraits," vol. 3, pl. 44.

Purchased by the Trustees, June 1872. (352.)

Dimensions.—Panel, 3 ft. 2½ ins. by 2 ft. 4 ins.

LADY JANE GREY (DUDLEY). 1537–1554.

Painted by Lucas de Heere.

Celebrated for her piety, learning, and misfortunes. Great granddaughter of King Henry VII., and cousin to King Edward VI. Her mother was daughter of Charles Brandon, Duke of Suffolk, and Mary, Queen Dowager of France, sister to King Henry VIII. Her father Henry Grey, Marquess of Dorset, was promoted in 1551 to the then vacant Dukedom of Suffolk. Lady Jane in 1553, at the age of 16, married Lord Guildford Dudley; whose father, the Duke of Northumberland, craftily induced King Edward to nominate Lady Jane his successor on the throne of England. She was persuaded by her parents to assume the title of Queen, and fell before the power of Mary, the King's eldest sister. Lady Jane and her husband were beheaded within the Tower of London.

Description.—A round panel in a gilt circular frame. A bust portrait seen nearly to the waist. The youthful figure is turned slightly to the left, wearing a black cloth dress with collar and white fur edging to slashes. A small frill fits round her neck close to the cheek, with a white band below it. Her brown yellow hair is parted in the middle and gathered in large masses on each side, a black French hood and veil cover the back of the head. The ears are not seen. No jewellery or ornaments which constitute "*bijoux*" are shown. The pale face is turned slightly to the left, and the chestnut-coloured eyes look calmly at the spectator. The mouth is pale red, with a very small upper lip, and somewhat compressed. Background, plain greenish-brown.

She probably appears in the dress which she wore during her trial and at the time of her execution. (*See the Chronicles of Queen Jane and Queen Mary, Camden Society, 1850, pages 32 and 56.*)

Purchased, March 1887. (764.)

Dimensions.—6½ ins. by 6½ ins.

SIR HARBOTTLE GRIMSTON, BART. 1594–1683.

Painted by Sir Peter Lely.

A celebrated lawyer. Son of Sir Harbottle Grimston, the first baronet. Born at Bradfield, in Essex, and studied at Lincoln's Inn. In 1638 he was appointed Recorder of Colchester, and in 1640 became M.P. for that town. When the Civil War broke out he sided with the Parliament, and in 1647 was one of the Commissioners appointed to treat with Charles I. He, however, refused to countenance the trial of the King, and after his execution went abroad. In 1660 he was chosen Speaker of the "Healing Parliament," which restored Charles II., and shortly after was appointed Master of the Rolls, a post which he filled with great ability until his death. He published the Reports of his father-in-law, Sir George Croke. Burnet, in his "History of his own Times," draws a favourable portrait of Grimston.

Description.—Seen to the knees, seated to the left, in a square-backed arm-chair, wearing the Speaker's official robe of black and gold, with a grey flat collar fitting to the chin, and a round black velvet skull-cap. He rests his right hand on a paper laid on a table beside him, and in the left holds a roll of paper. His pale and smooth-shaven face is seen in three quarters turned to the left, and his dark grey eyes look at the spectator. The eyebrows are very light, and a small pale tuft is perceptible under the lower lip, together with very faint indications of flaxen moustaches. His long yellow-brown hair hangs down on each side, concealing the ears. A square piece of tapestry hangs above the table on the left. Light is admitted from the right-hand side.

Presented, November 1873, by the Earl of Verulam. (381.)

Dimensions.—4 ft. by 3 ft. 4½ ins.

GEORGE GROTE, D.C.L., F.R.S. 1794–1871.

Painted, in 1824, by Thomas Stewardson.

The historian of Greece. Born at Clay Hill, near Beckenham. His father was the head partner in Prescott's Bank. In 1832 he entered Parliament as member for the City of London, which he continued to represent until 1841, when he retired. He took a prominent part in public affairs, and was a strong advocate of the ballot, on which subject he brought forward an annual motion. The first volume of his great work, "The History of Greece,"

appeared in 1846, and it was completed in 1856. He was the author of many political and historical essays, and his last important work was entitled "Plato and the other Companions of Socrates," which was published in 1865.

Description.—Seen to the waist, seated to the right, turning over the leaves of a large book placed upright on a table before him. The fingers of his left hand rest upon his right arm. He wears a dark frock-coat, partly buttoned, with a white waistcoat and high-standing shirt-collar. The face is seen in three quarters turned to the right. His very dark brown eyes look towards the spectator. The hair is dark brown, with very dark whiskers descending below the ears. The complexion is ruddy. Background a plain yellow-brown colour.

This portrait was engraved by Joseph Brown as frontispiece to his *Life*, published in 1873.

Presented, May 1873, by his widow, Mrs. Harriet Grote. (365.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

FRANCIS NORTH, FIRST LORD GUILFORD. 1637–1685.

*Drawn and engraved from the life by
David Loggan.*

Lord Keeper. Second son of Dudley, fourth Lord North; educated at Bury and at St. John's College, Cambridge. He was called to the Bar at the Middle Temple, and became Solicitor-General in 1671, Attorney-General 1678, and in the following year succeeded Vaughan as Chief Justice of the Common Pleas. On the death of Lord Nottingham in 1683, North was appointed Lord Keeper of the Great Seal, and raised to the peerage. He was succeeded by the notorious Lord Jeffreys. Lord Guilford died at Wroxton, near Banbury.

Description.—A large sheet line engraving. Seen within an oval to the waist, wearing the robes of office and a square lace band. The face is turned in three quarters to the right, with long natural hair and a skull-cap. The eyes are looking at the spectator. The mace and purse of the Great Seal lie on a cushion below, and a shield of arms is between the lines of inscription at the bottom. Inscribed, "*D. Loggan, ad vivum delin. et sculp.*"

Purchased by the Trustees, March 1881. (632.)

Dimensions.—1 ft. 3 ins. by 11 ins.

**FREDERICK NORTH, SECOND EARL OF GUILFORD, K.G.
1732–1792.**

Drawn in crayons by Nathaniel Dance, R.A.

Known as Lord North. Prime Minister during the American war.

Son of Francis, first Earl of Guilford, to whose title he ultimately succeeded. Educated at Eton and Trinity College,

Oxford, and studied also at Leipzig. Entered Parliament as member for Banbury in 1754. In 1767 Lord North was appointed Chancellor of the Exchequer under the Duke of Grafton, and in 1770 became First Lord of the Treasury. In 1772 the Order of the Garter was conferred on him. Lord North continued Prime Minister eleven years, during the whole of the American war. The King invariably treated him as a personal friend. In 1782 he was superseded in his high office by the Marquess of Rockingham, and, in the coalition Ministry of 1783, formed by the Duke of Portland, Lord North was associated with Fox, the two acting as Secretaries of State. In the last few years of his life, when Earl of Guilford, he was afflicted with total blindness.

Description.—In an oval frame, on a small scale. The figure, seen to the waist, is turned to the left, wearing a red coat with the blue ribbon of the Garter crossing it, a close-fitting white cravat, and grey powdered hair gathered back into black bag behind. The face is raised and turned in three quarters to the left, the large pale blue-grey eyes looking upwards in the same direction.

Compare a larger portrait at Wroxton Abbey, engraved by W. T. Mote in "Lodge's Portraits," pl. 216, for a similar position of the head. In the latter picture the coat is covered by the official gown of Chancellor of the Exchequer.

Purchased by the Trustees, February 1869. (276.)

Dimensions.—9½ ins. by 7½ ins.

GUNPOWDER PLOT CONSPIRATORS. See COLLECTIVE PORTRAITS, page 496.

ELEANOR GWYNN. 1650–1687.

Painted by Sir Peter Lely.

Generally known as "Nell Gwynn." Of Welsh parents, and first known in London as an orange girl at the doors of the theatres. In 1667 she appeared on the stage, performing, amongst others, the parts of Desdemona and Ophelia, and acquiring great celebrity by her recitation of epilogues, several of which were written for her by Dryden. Her beauty and sprightliness having attracted the special favour of King Charles II., she retired from the stage in 1671, and had apartments at Whitehall. It is said that the foundation of Chelsea Hospital was mainly owing to her influence. The Dukes of St. Albans are descended from her.

Description.—A nearly full-length figure, seated in a rocky landscape. Her body almost faces the spectator; the knees are directed to the right. She wears a pale brown dress and full white sleeves, the latter turned back above the elbows. A blue mantle is fastened by a small black jewel on her right shoulder, and passes over her knees. She rests her left hand on the rock beside her, and with the other hand, her arm crossing the body, points to the right. Her face is seen in three quarters turned to the left, and her small dark sparkling eyes are directed to the spectator. Her dark brown hair is gathered in a profusion of short curls on each

side, covering the ears. The complexion is fair, with pink cheeks and clear red lips. With the exception of the small fastening on her shoulder and a silver fringe to her blue mantle, she is entirely destitute of ornament. The background is very sketchy, with a distant blue mountain and trees to the left; a large mass of rock behind her, and brown foliage to the right.

The attitude and drapery in this picture closely resemble a portrait of the Marchioness of Wharton formerly belonging to Sir Robert Walpole at Houghton. It was engraved by R. Earlom. A similar picture also, varying only in countenance and some minor points in the background, belongs to the Earl Fitzwilliam, and represents Louise, Duchess of Portsmouth.

Formerly in the collection of Sir Herbert Jenner Fust, near Bristol.

Purchased by the Trustees, May 1858. (36.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

SIR MATTHEW HALE. 1609–1676.

Painter unknown.

Lord Chief Justice of England. Born at Alderley, in Gloucestershire; the son of a barrister. Educated at Magdalen Hall, Oxford, and entered at Lincoln's Inn in 1629. He was employed for the defence of Lord Strafford, Archbishop Laud, and other royalists when tried, as well as for King Charles himself. In 1653 he became a Serjeant-at-Law and Judge of Common Pleas. He sat in the "Healing Parliament" of 1660, and at the Restoration was appointed Chief Baron of the Exchequer. This post he held until 1671, when he became Chief Justice of the King's Bench.

Description.—To waist, within an oval border, in scarlet robes, black cap, and short square-cut bands; collar of SS, rose, and portcullises. Face turned in three quarters to the left, his dark eyes looking at spectator. Grey hair at the sides covering the ears.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (465.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

CHARLES MONTAGU, EARL OF HALIFAX, K.G. 1661–1715. See LATEST ACCESSIONS, page 522.

JOHN HALL. 1739–1797.

Painted by Gilbert Stuart.

Line engraver. Born at Colchester, and a pupil of Ravenet. He was for some time employed in painting on enamel for the famous works at Battersea, and received a premium of merit from the Society of Arts in 1756. His principal engravings were after

Carlo Maratti, West, Reynolds, and Dance. On the decease of Woollett, Hall was appointed historical engraver to the King, and engraved various plates for Alderman Boydell. He was a member of the Free Society of Artists in 1763, and died in Soho. He was buried in Paddington Churchyard.

Description.—A half-length figure, wearing a yellow-brown coat, white frilled shirt and ruffles, seated in a crimson arm-chair to the right. He is represented holding, with both hands an impression from his well-known plate of William Penn treating with the Indians for the Province of Pennsylvania. A porcrayon and a graver lie on the red-covered table. His ruddy close-shaven face is seen turned in three quarters to the right; the dark brown eyes are fixed on the spectator. His grey powdered hair is formally dressed with a black tie behind. Background, plain dark brown.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (693.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

SIR BENJAMIN HALLOWELL. *See CAREW.*

LA BELLE HAMILTON. *See GRAMMONT.*

RIGHT HON. SIR WILLIAM HAMILTON, K.B. 1730–1803.

Painted by David Allan in 1775.

Diplomatist, archaeologist, and patron of the fine arts. Grandson of James, third Duke of Hamilton, and younger son of Lord Archibald Hamilton. His mother, Lady Jane Hamilton, was a daughter of James, sixth Earl of Abercorn, and governess, in his early infancy, to Prince George of Wales, afterwards King George the Third. Mr. Hamilton was sent to the court of Naples in 1764, and commenced his elaborate studies on the volcanic phenomena of that region. His collection of volcanic geology was given to the British Museum in 1767, and his magnificent collection of ancient Greek and Etruscan vases was acquired by the nation in 1772 for the sum of 8,400*l*. The same year he was made a Knight of the Bath. Sir William was a distinguished member of the Society of Dilettanti, and furnished M. D'Hancarville with materials for his celebrated work upon Greek and Etruscan Antiquities, published at Naples in 1766. In 1798, when the French attacked Naples, Sir William and his second wife, the celebrated Emma Harte, accompanied the King and Queen in their retreat to Palermo. He was recalled, and died in London,

impoverished in means. His remains were interred at Milford Haven.

Description.—A full-length figure, attired in the robes of the Bath, standing towards the left, on a marble pavement. His plumed hat is placed on a chair to the right; above which, in a cabinet, appears a large *Magna Græcia* vase; the whole surmounted by a standing figure of Jupiter with an eagle. To the left, above a richly gilt table, seen through a verandah, is a distant view of Mount Vesuvius. The artist's name and date are inscribed on a paper lying on the ground in the left-hand corner:—"Painted by D. Allan, and by him humbly presented to the British Museum Anno Domⁱ. 1778."

Transferred from the British Museum, June 1879. (589.)

Dimensions.—7 ft. 5 ins. by 5 ft. 4 ins.

ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, P.R.A.

Description.—A full-length figure, the size of life, wearing a crimson suit, knee breeches, with the ribbon of the order of the Bath, and the star on his left breast, seated, resting his elbow on a handsomely carved table, supporting vases. He holds a large book open with both hands across his knees. By means of an illustration on the page being exposed to view, the volume is easily recognisable as M. D'Hancarville's work above referred to. The face of Sir William is seen in three quarters, turned to the right, with light admitted on it from the right-hand side. Behind the figure appears a massive stone wall, with a crimson curtain suspended above. To the left is introduced a distant view of Mount Vesuvius with a lofty Italian stone-pine rising against the sky. On the floor to the right is the famous Greek vase known to be the work of the painter Meidias; it is figured in D'Hancarville's volume.

This picture was engraved in 1787 in mezzotinto by Henry Hudson.

According to the British Museum records, this portrait was presented to the Museum by Sir William himself, February 23rd 1782. In the year 1843 it was deposited by the Trustees of the British Museum in the National Gallery, and subsequently made over entirely to the Trustees of that institution.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (680.)

Dimensions.—8 ft. 4½ ins. by 5 ft. 9½ ins.

EMMA, LADY HAMILTON. 1764–1815.

Painted by George Romney.

Second wife of Sir William Hamilton, K.B., British ambassador at Naples. Married 1791. Known by Lord Nelson's correspondence.

Description.—Within an oval spandril. As a sibyl. A half-length figure, dressed entirely in plain white, inclining towards the left; resting both elbows on a table, on which are indications of a large book placed upright. The fingers of her right hand are brought close under the chin. She looks back to the right over her shoulder. The face is turned somewhat to the right. Her eyes are large dark brown, and the look is very keen, but without a single touch of light in them.

The complexion is bright and clear, with pink cheeks. Her dark rich brown hair is gathered at the sides, and the ears are not seen. She wears a long band of white linen tied round her head like a turban, with the two ends hanging down behind. Her arms are bare to the elbow, and without ornament of any kind. The background is plain dark brown.

Purchased by the Trustees, March 1870. (294.)

Dimensions.—2 ft. 5 ins. by 1 ft. 11½ ins.

JOHN HAMPDEN. 1594–1643.

A terra-cotta bust. Sculptor unknown.

Patriot. Descended from an ancient Buckinghamshire family. His mother was sister to Sir Oliver Cromwell and the Protector's aunt. Born in London. He entered a commoner at Magdalen College, Oxford, in 1609, and leaving the University without taking a degree, adopted the legal profession, and was admitted a student of the Inner Temple. He first took his seat in Parliament as representative for Grampound, and was doubly returned to the Long Parliament by the constituencies of Wendover and Buckinghamshire, retaining his seat in the House for the latter. His memorable resistance to the imposition of ship-money as an illegal tax took place in 1636, and the case was argued in the Exchequer Chamber during the following year. Hampden was one of the five members whom the King sought to arrest in 1642. He held the command of a regiment of foot when the Civil War broke out, and received his death wound at Chalgrove Field, in Oxfordshire, during a brave engagement with Prince Rupert.

Description.—In full armour, with long flowing hair hanging down equally on both sides. The head is turned slightly towards his left shoulder. The eyeballs are indicated, and the countenance is somewhat furrowed by age. No traces of beard or moustaches. Between the top of the gorget and his chin, his plain cravat is tied with a bunch in front; but it does not overlap the armour. His long hanging tresses entirely conceal the ears.

This portrait corresponds closely with one engraved by Vanderghucht for Clarendon's "History of the Rebellion," 8vo, 1715, No. 22 of the series.

Purchased by the Trustees, June 1862. (146.)

GEORGE FREDERICK HANDEL. 1685–1759.

Painted by Thomas Hudson.

The great musical composer. Son of an eminent physician. Born at Halle, in Saxony. He travelled in his youth in Germany and Italy, and arrived in London in 1710. His early compositions were for Italian operas; but at the command of Queen Anne, in 1714, he composed the "Te Deum" and "Jubilate," to be performed in St. Paul's after the Peace of Utrecht. Handel had also been appointed Kapellmeister to the Elector of Hanover, who, on his accession to the crown of England,

extended to him his royal favour, and assisted him in establishing an Italian Opera in the Haymarket. This undertaking having failed, Handel turned his attention to sacred music, and composed his sublime oratorios "Israel in Egypt" in 1738, the "Messiah" in 1741, and "Judas Maccabeus" in 1746. He composed nineteen English ones in all; "Jephtha," the last, was produced in 1751. In 1750 he lost his sight, and gradually declined from that time until his death. He was buried with great pomp in Westminster Abbey.

Description.—A ponderous figure, seen to the knees, seated towards the left. He wears a suit of lavender grey, trimmed with gold lace, the coat being close buttoned; a plain white cravat and lace ruffles at his wrists. He holds a glove and a walking cane in his right hand, and thrusts the left into the front of his coat; a black three-cornered hat is under that arm. The close-shaven face is seen in three quarters turned to the left, his small dark eyes looking at the spectator. The eyebrows are dark and bushy, and the wig powdered and arranged in masses, concealing the ears. The background is a plain dark brown.

This picture corresponds with a full-length portrait in the possession of Earl Howe, at Gopsall, with the difference that there his right hand does not hold the left glove, and the gilt handle of his sword is introduced behind. The full-length picture was painted for Charles Jennens, Esq., of Gopsall, for the room in which Handel composed the "Messiah." It was exhibited at Manchester in 1857, No. 238 of the Portrait Gallery.

Purchased by the Trustees, March 1857. (8.)

Dimensions.—4 ft. by 3 ft. 3 ins.

HENRY, VISCOUNT HARDINGE, G.C.B. 1785–1856.

Painted by Sir Francis Grant, P.R.A.

Governor General of India; a very distinguished military commander and statesman. Henry Hardinge, son of the rector of Stanhope, Durham, entered the army at an early age, and served with distinction during the Peninsular War. At Ligny, under Blücher, he lost his left arm. He held office successively as Secretary at War, Secretary for Ireland, and Master General of the Ordnance, and was appointed, in 1844, Governor General of India. After the great victories of Moodkee, Ferozeshah, and Sobraon, which terminated the Sikh war, he concluded the treaty of Lahore, 9th March 1846. He succeeded the Duke of Wellington as commander-in-chief, and in 1854 was advanced to the rank of field-marshal.

Description.—A standing figure, seen nearly to the knees, bareheaded, wearing a dark blue close-buttoned coat, and sword,* with star on the left breast. He wears a black stock round the neck. The face is seen nearly in full. His right hand rests on the sleeve of the other arm. The background (painted by the present Viscount Hardinge) represents the captured camp and village of Ferozeshah, under a dark evening sky, with a dismounted gun to the left. Light admitted from the right-hand side.

* The sword he wears belonged to Napoleon 1st. At a Review of the Allied Armies in 1816, at Sedan, the Duke of Wellington presented it to Sir Henry Hardinge as an acknowledgment of his services.

This is a replica of the picture at South Park, taken by permission of Viscount Hardinge.

Presented by the artist, July 1876. (437.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Painted by Sir Francis Grant, P.R.A.

Description.—As above.

The original sketch, painted on millboard and signed at the back, for the picture at South Park.

Presented, November 1878, by Viscount Hardinge. (508.)

Dimensions.—10½ ins. by 8½ ins.

PHILIP YORKE, FIRST EARL OF HARDWICKE. 1690–1764.

Artist unknown.

Lord Chancellor. Born at Dover. Entered the Middle Temple, and called to the bar 1714. He was appointed Solicitor General 1720, and Attorney General 1724. In 1733 he was made Chief Justice of the King's Bench, and at the same time created Baron Hardwicke. In 1736 he became Lord Chancellor, and in 1754 was raised to an earldom. He resigned the Great Seal in 1756.

Description.—Seen to below the knees, in robes of the Lord Chancellor, seated towards the right, holding the purse on his left knee. The face seen in three quarters turned towards the right, wearing a long curled official wig.

Sketch in water-colours upon a small square paper.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Mr. Serjeant Halcombe. (466.)

Dimensions.—10½ ins. by 8½ ins.

For another portrait, see COLLECTIVE PORTRAITS, COURT OF CHANCERY, page 519.

ROBERT HARLEY. See OXFORD.

GEORGE HENRY HARLOW. 1787–1819.

Drawn by John Jackson, R.A.

Portrait painter. The posthumous son of a Canton merchant. He studied art under S. Drummond, A.R.A., and Sir Thomas Lawrence, and first exhibited at the Royal Academy in 1805. He

attained to great excellence as a portrait painter, and many distinguished persons sat to him. His picture "The Trial of Queen Catherine," in which portraits of the Kemble family are introduced, is well known by the engravings. In 1818 he visited Rome, where he was elected a member of the Academy of St. Luke, and died a few days after his return to England in January 1819.

Description.—Lead-pencil drawing (vignette) on toned drawing paper; small size. A youthful head, with glossy hair in large curls, the smooth face seen in three quarters to the left and thrown back. He wears a white collar turned back and a high stock; the cloak covering his left shoulder has also a collar thrown back. The sleepy eye is turned towards the spectator. The background is the plain surface of the paper.

On a paper pasted at the back of the wooden board is written:—
 "George Henry Harlow. The painting by himself is in Gal. of
 "Fine Art, Florence. This sketch was drawn by John Jackson,
 "R.A., and given by him to my mother 1819.—George Harlow
 "White."

Bequeathed by George Harlow White, Esq.; accepted by the Trustees, February 1888. (782.)

Dimensions.—6½ ins. by 5½ ins.

JAMES HARRINGTON. 1611–1677.

Painted by Gerard Honthorst.

Author of "Oceana." Born at Upton, in Northamptonshire, and educated at Oxford. He served abroad in Lord Craven's regiment, and frequented the courts of the Queen of Bohemia and the Prince of Orange. Notwithstanding his decided republican tendencies, Harrington accepted office in the royal household, and became a personal favourite of Charles I., whom he attended to the scaffold. His principal work, "The Commonwealth of Oceana," was dedicated by command to Cromwell. He founded a republican club called "The Rota," and advocated the use of the ballot. After the Restoration, Harrington was committed to the Tower, and removed to Portsea Castle, when his mind and health gave way. He was suffered to return to London, where he died of palsy, aged 66, and was buried in St. Margaret's, Westminster.

Description.—A bust portrait, in a black dress, and broad-spread, richly wrought, white lace collar. The face is seen nearly in full, and the eyes turned on the spectator. His rich dark brown hair is remarkably full, and hangs low down over the forehead.

An engraving from this in mezzotinto, by G. Marchi, folio size, is inscribed "From an original picture in the possession of John Hudson, Esq., of Bessingby in Yorkshire."

Purchased by the Trustees, November 1878. (513.)

Dimensions.—2 ft. 7½ ins. by 2 ft. 2 ins.

JAMES HARRIS, M.P. 1709–1780.

Painted by George Romney.

Nephew of Anthony, third Earl of Shaftesbury, author of the "Characteristics." Born at Salisbury. From the grammar school of his native city he passed to Wadham College, Oxford, and afterwards entered himself a student of Lincoln's Inn. In 1744 he composed three treatises upon art, music, painting, and poetry, and another on happiness. In 1763 he became one of the Lords Commissioners of the Admiralty, and in 1774 was made Secretary and Comptroller to Queen Charlotte. He was returned in 1761 member for Christchurch, Hants, which he represented in several successive Parliaments. His most generally known works are, "Hermes, or a Philosophical Enquiry concerning Language," published in 1752, and "Philological Inquiries," published in 1781, after his death. His son was the celebrated diplomatist, who was raised to the peerage as Lord Malmesbury.

Description.—A dignified figure, seen to the knees, seated in a green-backed arm-chair, to the right. He wears a reddish-brown coat, and knee-breeches, with a small white cravat and lace ruffles, and rests each hand on an arm of the chair. His close-shaven and rather aged face is turned in exact profile to the right, his dark grey eyes looking forward in the same direction. His formal wig is powdered and arranged in three rows of curls covering the ears and tied long behind. On a marble table to the right is a folio volume placed upright and lettered "ARISTOTLE. LOGIC." Behind the head is suspended a dark red curtain.

This picture was engraved in line by Bartolozzi, 1776, and in stipple, on a smaller scale, by Ridley, for the "European Magazine," 1802.

Presented, February 1865, by his descendant, the Earl of Malmesbury. (186.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

WILLIAM HARVEY, M.D. 1578–1657.

Painter unknown.

Physician. Illustrious from his discovery of the circulating movement of the blood. Born at Folkestone. He entered Caius College, Cambridge, in his sixteenth year, and subsequently attended the lectures of Fabricius ab Aquapendente at Padua, where he obtained his degree of Doctor of Medicine. In 1628 he first published his "Theory of the Circulation of the Blood." He had been already appointed Physician Extraordinary to King James I., and became, under favour of King Charles I., Master of Merton College, Oxford, for a limited period. During the battle of Edgehill

Harvey, being on the spot, was entrusted with the care of the Prince of Wales and the Duke of York. About 1649 he again visited Italy, accompanied by his friend Sir George Ent. In 1654, three years before his decease, he was elected President of the College of Physicians, but found himself incapacitated by age from discharging the duties, and therefore resigned the office.

His personal appearance is thus described by Aubrey in one of his letters (Vol. II., p. 382): "He was, as all the rest of the brothers, very cholérique; and in his younger days would be apt to draw out his dagger upon every slight occasion. He was not tall, but of the lowest stature; round faced, olivaster (like wainscott) complexion; little eie, round, very black, full of spirit; his hair was black as a raven, but quite white 20 years before he died. I (Aubrey) first sawe him at Oxford 1642, after Edgehill fight."

Description.—A half-length figure, wearing a black academic gown and red sleeves seated in a red-backed chair to the left, holding his cap in his right hand above a paper laid on a table. His left hand rests on the arm of his chair, and a ring is conspicuous on the little finger. He wears a square-cut band or collar fitting close to the cheek. The face is seen in three quarters turned to the left, his small dark eyes looking at the spectator. The complexion is sallow, and the features worn. His hair, moustaches, and chin tuft are white. The folds of a brownish-yellow curtain fill the background. Inscribed "*Gulielmus Magnus ille Harveyus*," to the left of the figure. The light is admitted from the right-hand side.

There is a contemporary engraving of this picture, usually attributed to Hollar, but more probably by Gaywood.

Purchased by the Trustees, January 1859. (60.)

Dimensions.—3 ft. 2½ ins. by 2 ft. 7 ins.

RIGHT HON. WARREN HASTINGS. 1733–1818.

Painted by Tilly Kettle.

The first Governor General of India. Descended from a reduced branch of the ancient house of Hastings. Having received a liberal education at Westminster School, he went out, in 1750, as a writer in the Company's service, to push his fortune in India. On his arrival in Bengal, he distinguished himself by an earnest application to his public duties, and was entrusted with many honourable, commercial, and political employments. After 14 years' residence he returned to England, and in 1769 was appointed second in council at Madras. In 1772 he became President of the Supreme Council of Bengal, and in 1774 attained the high position of Governor General of all British India. He continued in that post until 1785; but shortly after his return to England was impeached by the House of Commons for various acts of his government. The trial of Warren Hastings, held in Westminster

Hall, continued for seven years. He was acquitted by a large majority on every separate article charged against him, April 23rd, 1795. From this period he retired into private life, residing at Daylesford, in Worcestershire, upon an estate which had formerly belonged to his family, and which, at an early period of his career, he had determined to repurchase. A few years before his death he was raised to the dignity of a Privy Councillor.

Description.—Seen to the waist, and turned nearly facing the spectator, wearing a reddish-brown suit with plain white cravat and ruffles. He rests his elbow on a table, and leans his cheek against his left hand; the other is not seen. The face is turned almost in full, and the small dark eyes look away to the left. The head is bald, with yellow-brown hair at the sides, and dark brown eyebrows. It is remarkable that the light is admitted from a point exactly on a level with the face, as if by candle light, so that all the shadows are cast sideways. This appears to have been a peculiarity in the works of this painter.

This picture was presented by Warren Hastings to the late Sir Richard Sullivan, Bart.

It was engraved by W. Angus for the "European Magazine," 1782.

Purchased by the Trustees, June 1859. (81.)

Dimensions.—2 ft. 3 ins. by 1 ft. 10½ ins.

(a.) **ANOTHER PORTRAIT.**

*Painted, in 1811, by Sir Thomas Lawrence,
P.R.A.*

Description.—A half-length figure in a black suit, both coat and waistcoat closely buttoned, with white cravat and plain tie, seated in a yellow-backed chair, facing the spectator. His hands, resting on his crossed knees, are joined, the fingers of his right hand being within those of the left. His clear blue-grey eyes look calmly at the spectator. The face, seen in full, is close shaven, and the head bald, with soft white hair at the sides. His eyebrows are bushy and touched with white. Inscribed in small characters on the arm of chair to the left, with his name and age, 79. The background is a plain red curtain.

This portrait was painted for the wife of Colonel Barton, aide-de-camp to Warren Hastings. It was exhibited at the Royal Academy in 1811, No. 194 of the catalogue, and at the Manchester Exhibition in 1857, No. 291 of the catalogue, and there attributed to Sir Joshua Reynolds.

Purchased by the Trustees, April 1874. (390.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

(b.) **ANOTHER PORTRAIT.**

*A bronze bust, sculptured by Thomas
Banks, R.A.*

Description.—Bust, with bare neck, but a folded drapery in twisted folds is wrapped round his shoulders. The head is slightly inclined, and the face turned towards his left. The eyeballs are indicated by incised lines, and show him to be looking away in the same direction. The face wears an appearance of age, and is close shaven; the head is bald, but with full hair above the ears.

Purchased by the Trustees, February 1866. (209.)

(c.) ANOTHER PORTRAIT.*Painted by Arthur W. Devis.*

Description.—Life size, full length, seated at a table, turned to the left, with legs crossed; bald-headed, and the face seen in three quarters to the left, the side of the nose being in shadow; eyes looking at the spectator. He wears a plain brown coat, white sprigged waistcoat, black knee-breeches, grey stockings, and black shoes with square gold buckles. A marble bust of Lord Olive in a circular niche is on the wall to the left above; Hastings's hand rests on a table, and an oriental book lies open beside it. A ring is on his little finger.

This picture was formerly preserved in Government House, Calcutta.*

It has been engraved in mezzotinto by H. Hudson, and also, recently, by C. J. Tomkins.

Presented, February 1888, by the Secretary of State for India. (778.)

Dimensions.—7 ft. 9½ ins. by 4 ft. 10½ ins.

WILLIAM PAGE WOOD, LORD HATHERLEY. 1801–1881.*Painted by George Richmond, R.A.*

Lord Chancellor. Second son of Alderman Sir Matthew Wood, Bart., for many years a popular member for the city of London. In 1851 he became Solicitor-General, and in 1868 reached the summit of his profession as Lord Chancellor of Great Britain. He was then created Baron Hatherley, of Down Hatherley, in Gloucestershire.

Description.—A full-length standing figure, wearing the embroidered robes of Lord Chancellor, laying his left hand on the square purse of the Great Seal, which rests almost flat upon a table covered with an embroidered cloth. Above a low stone wall, which crosses the background, are seen trees and the towers of Westminster Abbey. His very thin and closely-shaven face is turned in three quarters to the right; his small dark eyes look full at the spectator. He stands upon a stone pavement, and holds a black three-cornered hat down in his right hand. A crimson-backed chair is behind him. The light is admitted from the right-hand side, and from a considerable height, so that the eyes are entirely in shadow. Signed in black along the lower hem of the table-cloth, "Geo. Richmond, Pinxt., 1873."

This picture had been presented to Lady Hatherley by the inhabitants of the united parishes of St. Margaret and St. John the Evangelist, Westminster, and by numerous friends residing elsewhere.

Bequeathed by Lord Hatherley, and accepted by the Trustees, October 1881. (646.)

Dimensions.—7 ft. 8 ins. by 4 ft. 9 ins.

BENJAMIN ROBERT HAYDON. 1786–1846.*Painted, in 1828, by his pupil, Georgiana M. Zornlin.*

Historical painter and writer upon art. Born at Plymouth, where his father was a bookseller. He was admitted a student at

* Underneath this picture, as it hung in the Council Chamber, were the words *MENS AQUA IN ARDUIS*; see Lord Mahon's History of England, 1854, vol. vii. page 243.

the Royal Academy of London in 1804, at the same time with Jackson and Wilkie. His earliest patrons were Sir George Beaumont and Lord Mulgrave. Haydon exhibited his "Dentatus" at the Academy in 1809, and received an award for its merits of 100 guineas from the British Institution. His "Solomon" was exhibited independently of the Academy in 1814. So also were the "Entry into Jerusalem" and "Lazarus," in the years 1820 and 1823. Haydon was the first to point out the real excellence of the Elgin Marbles. The energy of his character, his lofty aspirations, and profound knowledge failed to obtain the recognition which he claimed. He found himself overwhelmed with pecuniary difficulties, and died worn-out with incessant anxiety.

Description.—A large figure, seen to the waist, turned nearly facing the spectator. He wears a dark red coat, and white shirt with broad collar thrown back to show the neck; no cravat or necktie. He folds his arms, and his right hand grasps his silver spectacles. The closely-shaven face is seen in three quarters turned towards the right, and his grey eyes look in the same direction. The hair, very much off the forehead, is dark brown, glossy, and curly. To the right is a portion of a massive easel. The rest of the background is dark brown.

Presented by the artist, November 1878. (510.)

Dimensions.—2 ft. 2½ ins. by 1 ft. 10 ins.

ANOTHER PORTRAIT.

Painted by himself.

Description.—A bust picture, on a small scale. The face is seen in profile to the left, wearing spectacles. In this picture the eyes are of a bright yellow-brown colour. The hair is grey. He wears a dark cloak, faced with brown fur, and a black stock tied in a bow in front. The background is plain warm grey.

Purchased by the Trustees, July 1868. (268.)

Dimensions.—9 ins. by 6½ ins.

WILLIAM HAYLEY. 1745–1820.

Painted by Henry Howard, R.A.

Poet and biographer. Born at Chichester, where his grandfather was Dean. Educated at Eton and Trinity College, Cambridge. Being in easy circumstances, he followed literature in various branches, and cultivated the society of artists and men of letters. He occasionally entertained Romney, Cowper, Flaxman, and Gibbon at his country residence, Eartham, in Sussex. Hayley was a prolific writer; but his poem "The Triumphs of Temper," 1781, and his "Life of Cowper," 1803, are his chiefly remembered works.

Description.—A bust portrait, painted in oil on a small scale. He wears a high-collared brown coat, a plain white cravat, and a scarlet-striped waistcoat. His closely-shaven face is turned in three quarters to the left, the very dark grey eyes looking, with an animated expression, away in the same direction. The eyebrows are bushy, angular, and of a dark brown colour; contrasting with his full grey hair, which is copiously powdered. The background is plain dark brown, and light admitted from the right-hand side.

Observation.—A profile bust of Hayley and the head of his son are introduced in the portrait of Flaxman by Romney in this Gallery.

Presented, July 1882, by Sir Theodore Martin, K.C.B. (662.)

Dimensions.—7 ins. by 5½ ins.

FRANCIS HAYMAN, R.A. See ORFORD, ROBERT
WALPOLE, EARL OF.

JAMES HEATH, A.E. 1757–1834.

Painted, in 1830, by James Lonsdale.

An eminent line engraver. Born in London, and articled to Joseph Collyer, A.E. He engraved plates for Walpole's works, Bell's poets, and after designs by Stothard. He was elected an associate engraver of the Royal Academy in 1791, and appointed engraver to the King in 1794. Among his chief works are "The Death of Major Pierson" after Copley, "The Riots of 1780" after Wheatley, and "The Death of Nelson" after West. He is said by his taste and talent to have given a great impulse to book illustration. He died in Great Coram Street, near the British Museum.

Description.—Seen to the waist, seated in a chair to the left, wearing a black-buttoned coat, holding in his right hand the top of a bamboo cane and resting his left gloved hand upon it. The face is seen almost in profile turned to the left, his very dark deep-set eyes looking forward in the same direction. He wears a plain white cravat. His face is close shaven. The very dark brown hair is glossy, broken into curls and rises from the forehead. The eyebrows are bushy, and the lower lip shiny red and prominent, implying a loss of teeth in the upper jaw. The background is dark rich plain brown. The shadows down the side of his face solid and well massed.

Signed at the back of the canvas. *James Heath, Esq., Engraver,*
by J. Lonsdale,
1830.

and in chalk "No. 2 James Heath &c."

Presented, June 1887, by Mrs. Lonsdale, in fulfilment of the wishes of her late husband, James John Lonsdale, Recorder of Folkestone. (771.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

GEORGE ELLIOTT, LORD HEATHFIELD, K.B. 1717–1790.

Painted by J. Singleton Copley, R.A.

General. Born in Roxburghshire. After studying mathematical and other sciences at Edinburgh, he proceeded to the University of Leyden, where he attained proficiency both in the classic and

modern languages. Being designed for the army, he was sent to the celebrated *École Royale du Génie Militaire* at La Fère in Picardy, where he laid the foundation of that military skill which he afterwards so conspicuously displayed at the defence of Gibraltar. He, in 1743, accompanied George II. to Germany as His Majesty's aide-de-camp, and was wounded in the battle of Dettingen. In the Seven Years War he fought, in 1757, under the Duke of Cumberland and Prince Ferdinand of Brunswick. In 1775 Elliott was appointed Commander-in-Chief in Ireland, but relinquished that post within the year for the Government of Gibraltar. The circumstances of his memorable defence are well known. Suffice it here to say that General Elliott, with inflexible constancy and courage, maintained his station for three years of constant investment against all the combined powers of France and Spain. On his return to England he received the thanks of both Houses of Parliament, was created a Knight of the Bath, and was raised to the peerage by the title of Lord Heathfield, Baron of Gibraltar, June 1787. He died at Aix-la-Chapelle.

Description.—Seen to the waist, wearing cocked hat, scarlet coat, and gold epaulettes, raising his right arm. The face, with a decidedly aquiline nose, is turned in profile to the left. His eyes are grey, and very small, and the eyelashes flaxen; his yellow-brown hair is massed at the sides so as to cover the ears, and tied in a long black tail behind. The background exhibits a sheet of yellow flame and clouds of smoke. This in the finished picture is pale clear sky.

This is a study for the large historical picture in the Court of the Common Council at Guildhall.

Purchased by the Trustees from the collection of Lord Lyndhurst, March 1864. (170.)

Dimensions.—2 ft. 2 ins. by 1 ft. 11 ins.

HENRIETTA MARIA, QUEEN CONSORT OF CHARLES I. 1609–1669.

Painted in the School of Van Dyck.

Daughter of Henri IV. of France. Married 1625. Mother of King Charles II., and King James II. She quitted England in 1642, and did not return till after the restoration of Monarchy in 1660. Died at Colombe, near Paris.

Description.—A stately figure, seen more than half-length, standing somewhat towards the left, wearing a yellow gown with short full sleeves, and rows of white lace below. A black band with a large rosette of the same encircles her waist. The face is seen in three quarters, turned to the left; her reddish-brown (chestnut) eyes looking at the spectator. Her hair is very dark sepia brown, and a pearl hangs from the ear. She wears a small pearl necklace, and a string of large round pearls hangs across her shoulders with a single black stone jewel, and a small bow attached to it in the centre. Her hands are joined before her; the back of her right lying in the palm of the other. A small regal crown, with a large pear-shaped pearl set upright on the summit, lies on a table to the left. The background is a plain yellow-brown. Light is admitted from the right-hand side.

A similar picture, but whole length, is at Warwick Castle.

Purchased by the Trustees, February 1867. (227.)

Dimensions.—3 ft. 6½ ins. by 2 ft. 8½ ins.

PRINCESS HENRIETTA. See ORLEANS.

KING HENRY III. 1206–1272.

Sculptured, in 1291, by William Torel.

Born at Winchester. Succeeded his father King John in 1216. Married, in 1236, Eleanor, daughter of Raymond, Count of Provence. Died at Westminster. Reigned 56 years.

Description.—The following description of the King's monument is taken from an account of the tombs in Westminster Abbey, prepared by W. Burges, Esq., in Sir Gilbert Scott's "Gleanings from Westminster Abbey," London, 1863, page 149. "Torel's effigy of the King, a work of which it is impossible to speak too highly, has been gilt, like most of the bronzes of the Middle Ages. The effigy itself is 'probably merely a representation of the wax figure on the bier at the funeral, for the background is sunk into the ground. The head also does not much depress the upper pillow, and for this reason the back of the crown is bent back. The face is purely conventional, and such as we shall see in nearly every effigy of the period. The hair has a small tuft in front, and then hangs down in a wave on either side of the face, and finishes in a roll a little below the ears. The eyes have the lower lid very nearly straight; the nose is slightly aquiline, the forehead high, and the lines of the mouth go down. There is a very light moustache, and a small curling beard. The hands are very good, but not cast from the life, like those of Torrigiano's effigy of the Countess of Richmond; on the contrary, Torel knew exactly where to stop in imitating nature."

Torel is thus mentioned in the Payment Accounts of Edward I. "Exitus Pasc. 19 Edw. I. (1291) Willielmo Torel factor imaginis de cupro ad similitudinem Regis Henrici patris Regis nunc x^{li} super facturam ejusdem imaginis."

Electrotyped from the bronze effigy on his monument in Westminster Abbey, which lies on the summit of a high tomb, far above the level of the eye.

There is an etching of this by C. A. Stothard in his work on "Monumental Effigies," pl. 31.

Purchased by the Trustees, February 1872. (341.)

KING HENRY IV.* 1366–1413.

Painter unknown.

Son of John of Gaunt, Duke of Lancaster, and grandson of Edward III. Born at Bolingbroke. Succeeded Richard II. September 30th, 1399. Married (1) Mary de Bohun, and (2) Joan of Navarre. Died at Westminster.

Description.—The figure, seen to the waist, stands to the left, behind a brown ledge or parapet, wearing a lavender-blue dress bordered with gold, over red sleeves, and a red headdress of peculiar fashion hanging low down on his left shoulder. The face is seen in three quarters, with a faint shadow passing down the side of his nose. His dark brown eyes look earnestly at the spectator. The brown moustaches are isolated, and a detached tuft of hair appears between the chin and lower lip. The lower edge of the cheeks and below the chin are marked with a light growth of chestnut-brown hair gathered underneath into two points. The hair above his ears is dark sepia brown, and the cheeks quite smooth. He holds a red rose (represented heraldically) in his right hand, and a

* The portrait of King Henry IV. does not appear by name in the earlier Royal Catalogues. In that taken by Benjamin West of the pictures at Kensington Palace in 1818, two portraits of Henry IV. occur, numbered 167 and 680. The dimensions are nearly the same as this picture, and the first of the two is said to be "probably by Hans Holbein the elder"!

golden sceptre surmounted by a fleur-de-lis in the left. An oval badge of gold, with a lion rampant in outline upon it, is suspended round his neck by a gold chain composed of three rows of squares fitted together like bricks in a wall. The outer sleeves are lined with ermine, and the red ones bordered with the same at the wrists. A brown cowl is fitted close round his neck, as seen in the effigy next described. A blue jewel is attached to the side of his headdress, and the hanging ends are bordered with a peculiar gold pattern edged with pearls.

The earliest instance of this type associated with the name of Henry IV. will be found in the series of plates entitled "Basilologia," published by Compton Holland in 1618. It occurs next in Sandford's "Genealogical History of the Kings of England," folio, 1677, page 258. The long hanging headdress is strictly in accordance with the fashion of the period. It is seen on the portraits of Charles VI. of France, the contemporary of Henry IV., where a jewel is fastened to one of the sides. All these engravings are the reverse way of the original. The engraving executed by Vertue from a picture at Hampton Court in Herefordshire, belonging to the Earl of Essex, for Rapin and Tindal's "History of England," is the same way as the original, but it is not entirely accurate as to details. The best picture is in the Royal Collection at Windsor.

Purchased by the Trustees, July 1870. (310.)

Dimensions.—Panel, 1 ft. 10½ ins. by 1 ft. 5½ ins.

ANOTHER PORTRAIT.

Sculptor unknown.

Description.—A half-length figure, wearing regal robes, and a richly decorated crown, open at the top so as to show his hair within the circle. This is remarkable, as no hair appears below the crown, and a large space of the head above the ears is quite bare. The cheeks are smooth and round; his beard and moustaches are quite isolated. The eyeballs are not indicated. Mr. Planché observes of this effigy—

"It is the most splendid of our regal series. The crown is remarkable for its magnificence. It is probably an imitation of the splendid 'Harry Crown' broken and distributed by Henry V., and its pieces pawned in 1415 for wages to the knights serving in the expedition to France. The long tunic with pocket-holes in front is richly embroidered at the openings and the borders of the sleeves. A cape covers the shoulders, and descends in front to the girdle. The inner tunic has a roll collar sitting close up to the neck, and the mantle of State with a broad edging of embroidery, is connected not only by cords and tassels, but by a splendidly jewelled band passing over the chest."

Electrotyped from the full-length alabaster effigy on his monument in Canterbury Cathedral.

There is an etching of this by C. A. Stothard, 1817, in his work on "Monumental Effigies," p. 79.

Purchased by the Trustees, February 1875. (397.)

KING HENRY V. 1388–1422.

Painter unknown.

The hero of Agincourt, 1415. Eldest son of Henry of Bolingbroke, afterwards Henry IV., and Mary de Bohun. Born at Monmouth. Succeeded his father on the throne 1413. Married

Katherine of Valois, daughter of Charles VI. and Isabella of Bavaria, by whom he was recognized as successor to the throne of France, to the exclusion of the Dauphin. He died near Paris, at the Bois de Vincennes, leaving a son less than nine months old to succeed him.

Description.—To the waist. Represented in profile turned to the left, bareheaded, wearing a dark furred robe with crimson sleeves, and a rich jewelled collar over the shoulders. Both hands are seen. His left, with three rings on the fingers, is raised.

The hair in this portrait, as in all representations of Henry V., is worn short and cropped in a peculiar manner about the ears and above the nape of the neck. The Duke of Bedford is so represented in his famous Missal.—(Fairholt's "Costume," page 470.)

This fashion of wearing the hair is conspicuously shown in the profile portrait engraved in Sandford's "Genealogical History," page 258, taken from the "Basiliologia."

Similar pictures are in the Royal Collection at Windsor Castle and at Eton College.

The Windsor portrait was engraved by W. Greatbach, as a frontispiece to the Rev. J. Endell Tyler's "Life of Henry V.," 1838.

This picture was copied in enamel by H. P. Bone when in the British Museum.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (545.)

Dimensions.—Panel, 1 ft. 10 ins. by 1 ft. 4 ins.

KING HENRY VI. 1421–1471.

Painter unknown.

Born 6th December at Windsor, and succeeded his father in the following September. He was in the same year acknowledged King of France, immediately after the death of his grandfather, Charles VI. Henry was crowned before he was eight years old in Westminster Abbey, and in Paris two years later. He married, in 1455, Margaret of Anjou. His long reign was clouded by occasional attacks of insanity, which were inherited from his maternal grandfather. His memory is held in veneration as founder of Eton College and King's College, Cambridge. Shortly after the battle of Tewkesbury, 4th May 1471, when his Queen was taken prisoner, King Henry was found dead in the Tower of London.

Description.—Somewhat smaller than life. Seen to the waist. The face is turned in three quarters to the left. The eyes are dark and look in the same direction. The face is close shaven, with a haggard appearance. He wears a plain black cap, with the hair falling on each side. Above the ermine bordering of his dress appears a band of richly patterned gold. A gold cross is suspended in front from a massive collar or chain decorated with the letters SS. A strip of ermine descends between the side of his body and his red sleeve. His hands are clasped before him, the fingers of his right resting upon the side of the forefinger of the left. He wears two rings on the left hand.

Similar to a picture in the Royal Collection at Windsor Castle, engraved by G. Vertue for Rapin and Tindal's "History of England." Another is in the collection of the Duke of Devonshire at Hardwick Hall.

This picture has been copied in enamel by H. P. Bone.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (546.)

Dimensions.—Panel, 1 ft. 8½ ins. by 1 ft. 5½ ins.

KING HENRY VII. 1457–1509.

Painted, in 1505, by an unknown Flemish artist.

Son of Edmund Tudor, Earl of Richmond, and grandson of Katherine of France, widow of Henry V. Succeeded to the crown after the battle of Bosworth Field, 22nd August 1485. Married, in 1488, Elizabeth of York, eldest daughter of Edward IV. Buried in Westminster Abbey.

Description.—A bust picture, smaller than life, wearing the collar of the Order of the Golden Fleece, a plain black cap and a furred robe richly embroidered. He holds a bunch of red roses in his right hand. (His wife Elizabeth of York had died in 1502.) The background is plain deep blue.

Inscribed along the ledge in front of the picture on which both his hands rest.

"Anno 1505 29 Octobr. Pmago [Henrich VII.*] Francique Regis Illustrissimi ordinata per Hermanum Rinck."† The rest is illegible. No gilding on the picture.

The picture, as stated in the inscription on it, was executed for Herman Rinck.

Painted upon an arch-topped oaken panel, the frame being of one piece with the picture. Plain surface at back, coated with red paint. No trace of any brand mark perceptible. Formerly the property of M. Julien at Le Mans, and afterwards in the possession of M. Emile Barre at Paris.

Henry VII. was elected into the Order of the Golden Fleece 1491. See Maurice's "Blason de l'Ordre de la Toison d'Or."

Purchased by the Trustees, March 1876. (416.)

Dimensions.—1 ft. 2½ ins. by 9½ ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torrigiano.

Description.—A half-length figure. The monarch wears a plain robe and mantle, terminating in a cowl round the neck, tied by strings in front. His hands are joined in prayer, and the fingers are destitute of rings. The face is aged and close

* A modern substitution.

† Herman Rinck was employed as commercial agent at the courts of the Emperor Maximilian and of Henry VIII. The name frequently occurs in the State Calendars. In the year 1519 an annuity was granted to Sir Herman Ryngk, merchant, of the Hanse towns, and his son. They were connected with the steelyard, and supplied the English ambassador at Brussels with news. Sir Herman was in pursuit of Tyndale, the translator of the New Testament, and ordered to buy up his books at Cologne, 1528.

shaven; the eyes are open, but there is no indication of eyeballs. He wears a cap of the shape worn by civilians, as seen in Italian pictures of the period, and his hair flows down on each side covering the ears. There are neither tassels nor strings to the cap. His head rests on two plain cushions placed one over the other.

Electrotyped from the full-length bronze effigy on his monument in Westminster Abbey.

Purchased by the Trustees, December 1869. (290.)

KING HENRY VIII. 1491–1547.

Painter unknown.

Born at Greenwich. Ascended the throne, 1509. Married: 1st, Catherine of Arragon, his brother's widow, 1509; 2nd, Anne Boleyn, 1533; 3rd, Jane Seymour, 1536; 4th, Anne of Cleves, 1540; 5th, Catherine Howard, 1540; 6th, Catherine Parr, 1543. Died at Westminster, and buried at Windsor.

Description.—A youthful portrait. The figure, on a reduced scale, is seen to the waist turned to the right, and wearing a lavender-grey dress, richly patterned, with a gold wrought collar round his throat. A small chain, composed of the letter H, and a fluted column strung alternately, supports a golden disk with a square black jewel in the centre of it. His face is seen in three quarters turned to the right. The very small dark grey eyes look towards the spectator. The eyebrows are faintly marked, and there is no indication of hair about the ears or near the forehead. The hair bordering the cheek and gathered below the chin is a dark rich chestnut brown. His moustaches are short and clearly formed, and completely separated from the hair at the lower part of the face. His black cap, ornamented with jewels, has a white feather laid along the top and hanging down behind to the left. His mantle is faced with fur and composed of a dark stuff interwoven with gold. Three rows of white puffs, connected with rubies, decorate the front of his lavender dress, and the same are repeated down the sleeves. The left hand is only partially seen, and the right holds a brown glove. A large ring is conspicuous on the forefinger of each hand. The background is very dark, and the curtain seen in the engraving given in Cavendish's "Wolsey" is no longer visible. All the golden objects are heightened with real gold. The light is admitted from the right-hand side.

Painted on copper. Formerly in the possession of Mr. Barrett, at Lee Priory, Kent.

This was engraved in line for Singer's edition of Cavendish's "Life of Wolsey," 8vo., London, 1825.

A similar picture, but with the difference of having a clear blue background instead of a dark curtain, and with a small frill at the top of the collar round the neck, is in the possession of Earl Spencer at Althorp.

Purchased by the Trustees, March 1863. (157.)

Dimensions.— $10\frac{1}{2}$ ins. by $7\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Painted probably by a Flemish artist.

Description.—Wearing the collar of the Golden Fleece. Taken late in life, with a very worn countenance. A bust portrait, the face seen in full. He wears a very dark dress with a black jewelled hat and white feather, as in the Lee Priory picture. In this picture his grey beard and the moustaches are joined. A very small white turn-down collar appears close under the chin. His small black eyes look full at the spectator. The collar of the Golden Fleece is entirely of gold. The background is plain dark brown, and inscribed to the left of the head: "Henricus VIII. Rex Anglia." The light admitted from the right-hand side.

King Henry VIII. was elected into the Order of the Golden Fleece when Prince of Wales, 1506.

Purchased by the Trustees, May 1871. (324.)

Dimensions.—1 ft. 6½ ins. by 1 ft. ¾ in.

(b.) **ANOTHER PORTRAIT.**

Painted by Luke Hornebolt.

Description.—A half-length figure, facing the spectator; the King wears a long dark brown gown, or frock, barred horizontally with stripes of gold and silver, and hanging sleeves, richly ornamented. His face is seen in full, with grey eyes looking at the spectator. A collar of white fur is round his neck. A large chain or collar of gold and jewels hangs from his shoulders. His left hand is grasping a massive stick with a highly ornamented top to it; the other hand hangs down, holding a glove. The background is dark and quite plain. His black hat has pearls and jewels on it, but no feather which distinguishes the Bartholomew Hospital portrait. The light is admitted from the right-hand side.

One of the latest portraits known of this monarch. Similar in dress and general appearance to pictures belonging to the Earl of Warwick and the Duke of Manchester.

See *Archæologia* of the Society of Antiquaries, vol. xxxix.

Another picture of this type, with slight differences in the costume, is preserved in the Court Room of St. Bartholomew's Hospital, London, and bears inscription—

ANNO DNI.
1544

ÆTATIS SVÆ
55

It is to be observed that in this picture, although the face has suffered much by injudicious attempts at cleaning, the dress and its ornaments are extremely well preserved and in excellent condition. The gold ornaments and jewels are represented with great mastery and freedom. In all other pictures of this type gold and foil are actually employed to represent them, but here pure colour alone is used to produce the effect. In the Royal Collection at Windsor Castle is preserved a curious miniature of Henry VIII., painted in oil upon a circular piece of oak, which corresponds in treatment and apparent age with this picture. The face there is seen also in full, with a furred collar, and the light admitted from the right-hand side. On the dark green background of the Windsor painting is inscribed—

HENR. 8 REX. ANGL. ÆTA. 8. 57,

thereby adding to his age a year more than he actually attained.

Judging from a ponderous coat of arms at one time attached to the carved frame, but of a much later date than the painting, this picture has belonged to the Nassau family. It may have been taken over to Holland at the period of the marriage of the Princess Mary, daughter of Charles I., to William of Orange, in 1641.

Purchased by the Trustees, March 1878. (496.)

Dimensions.—2 ft. 10½ ins. by 2 ft. 2 ins.

HENRY, PRINCE OF WALES, K.G. 1594–1612.*Painted by Paul van Somer.*

Son of King James I. and Anne of Denmark, and elder brother of King Charles I. Born in Stirling Castle. He excelled in all manly exercises, and his many virtues and accomplishments earned for him great popularity; but his promising career was cut short before he had completed his 19th year.

Description.—A bust portrait, in richly gilt armour, and radiating ruff of white lace, fitted close to the chin. The badge of the Garter suspended in front by a broad blue ribbon.

Very similar to a fine miniature by Isaac Oliver in the Royal Collection at Windsor Castle.

Purchased by the Trustees, May 1875. (407.)

Dimensions.—2 ft. 4 ins. by 1 ft. 8½ ins.

HENRY STUART, LORD DARNLEY, KING OF THE SCOTS. 1546–1567.*Sculptor unknown.*

Son of Matthew Stuart, Earl of Lenox. Married in 1565 Mary, Queen of Scots, who created him Duke of Albany. He caused the assassination of David Rizzio in 1566, and the following year was himself murdered in a lonely house called Kirk of Field, near Edinburgh.

Description.—A full-length figure, on a small scale, in full armour, kneeling on a cushion to the right. He is bareheaded, and joins his hands in prayer. He wears a furred mantle over his shoulders, and a small frill rounds his neck, close to the face. His hair is curly and the cheeks smooth, excepting a slight fringe of hair close to the ears and passing under the chin. No moustaches. His hands are bare and without rings; he has small ruffles at the wrists. The eyeballs are not indicated.

Electrotyped from an alabaster figure attached to the side of the monument of his mother, Margaret Douglas, Countess of Lenox, in Westminster Abbey. This figure is engraved by Birrell in Pinkerton's "Iconographia Scotica," 4to, London, 1797, plate 18.

Purchased by the Trustees, November 1872. (359.)

EDWARD, LORD HERBERT, OF CHERBURY, K.B. 1581–1648.*Painted by Larkin.*

Metaphysician and historian. Born in Shropshire, and educated at Oxford. Brother of George Herbert, the divine. He served abroad under the Prince of Orange, and was nominated

ambassador to Louis XIII. He published his book "De Veritate" at first in Paris, 1624. His best-known works are a "Life and Reign of King Henry VIII.," and "Memoirs of his own Life." His quick temper involved him in numerous quarrels.

Description.—Apparently enlarged from a miniature. To the waist, enclosed within an oval border, round the upper part of which is inscribed, in yellow letters,—

"Nelles laides amours ne belles prisons"

The face is turned in three quarters to the left. Hair very full and curling, of a dark brown colour. A short-cut beard lines the cheek, and grows short and thick beneath the chin. His white dress, with an open collar, showing the bare neck, is enriched with a bright blue and yellow pattern. His right hand, with no rings on the fingers, is raised to support a black cloak which covers his left breast and shoulder.

A precisely similar miniature by Isaac Oliver, and inscribed with the name of "Lord Herbert" on the back, is in the collection formed by the late Sir William Stirling Maxwell, Bart. A painter named Larkin is occasionally mentioned in Lord Herbert's account of his own life, and in the curious Diary of Anne Clifford, wife of Richard, Earl of Dorset. She sat to Larkin in 1619. A life-sized portrait by this artist of Lord Herbert, painted for his friend, Sir Thomas Lucy, is still preserved at Charlecote, the seat of the Lucys in Warwickshire. The peculiar growth of the beard round the mouth in this picture accords with the portrait drawn by Isaac Oliver, where the knight reclines at full length under some trees, in the possession of the Earl of Powis.

Purchased by the Trustees, July 1877. (487.)

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN HERBERT. 1723—

Painted by Arthur William Devis.

Governor of Penang or Prince of Wales's Island.

Description.—Seen to the waist, in plain black coat, white lace cravat, wearing his grey natural hair. The face turned in three quarters to the left. Eyes deep yellow-brown (hazel), looking at spectator. Eyebrows broad, grey and bushy. Elderly face, close shaven. The background is a plain yellow-brown colour. In the upper left-hand corner is a shield bearing the arms of Herbert with a wyvern on a snake for crest. In the right-hand corner, above, is inscribed, in yellow letters,—

Governor Herbert
(AGED 68) 1791.

On the back of the canvas is: "John Herbert, Esq^r. father of M^{rs}. B. W. Page. Painted by Davis (*sic.*) at Calcutta."

Transferred, June 1879, from the British Museum, to which it had been presented by Admiral Page. (547.)

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR WILLIAM HERSCHEL. 1738–1822.

Painted by Lemuel F. Abbott in 1785.

Astronomer. Born at Hanover. The son of a musician, and educated for the same profession. At the age of 14 he was placed in the band of the Hanoverian Foot Guards, and accompanied the regiment to England about 1757. He remained some time at Durham, and became organist and teacher of languages at Halifax. About 1766 he was appointed organist of the Octagon Chapel at Bath, in which place he began to turn his attention to astronomy. In 1780 Herschel commenced his contributions to the "Philosophical Transactions," and in 1781 announced to the world his discovery of the planet Uranus, at first supposed to be a comet. Herschel himself named it, in honour of his Royal patron, Georgium Sidus. King George III. settled a salary of 400*l.* on him, attached him to his Court as private astronomer, and subsequently conferred upon him the Guelphic Order of Knighthood. From this period Herschel most zealously devoted the remainder of his life to astronomy. By his discoveries he doubled the number of bodies known to us as forming parts of the solar system. He first perceived the rotation of Saturn's ring and measured the rotation of Saturn and Venus, and in 1803 he announced the motions of binary stars round one another. His great telescope, 40 feet in length, begun in 1785 and completed in four years, was long the admiration of travellers passing Slough, where this eminent astronomer had fixed his residence.

Description.—To the waist, wearing a red-brown coat buttoned at the breast, and a white cravat with a white shirt-frill projecting below it. The close-shaven face is seen in three quarters turned to the right, and his dark grey eyes look with a solemn expression upwards in the same direction. The eyebrows are faintly marked. His hair is powdered and brushed back above the forehead. The background is composed of dark grey clouds. Signed and dated at the back of the canvas.

This portrait was engraved in stipple by Ryder, when in the possession of William Watson, M.D., F.R.S.

Purchased by the Trustees, February 1860. (98.)

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN, LORD HERVEY. 1696–1748.

Painted, in 1741, by Jean Baptiste Van Loo.

Eldest son of John Hervey, first Earl of Bristol. He was educated under Dr. Freind at Westminster School, and removed, in 1713, to Clare Hall, Cambridge. He first entered Parliament as member for Bury St. Edmund's soon after the accession of George I.

In 1720 he married Mary, daughter of Brigadier Lepell, a celebrated beauty and maid of honour to the Queen, often extolled by the wits of that age under the name of "Molly Lepell." He was appointed Vice-Chamberlain to the King, and sworn of the Privy Council in 1730. In 1733 he was summoned to the Upper House as Lord Hervey of Ickworth, and in 1740 was constituted Lord Privy Seal, from which post he was removed in 1742 on the fall of Sir Robert Walpole. In the House of Lords his speeches were received with much applause, while in social circles his sprightly repartees and lively sallies helped to divert the uniformity of a ceremonious court, and were very agreeable to the Queen. Lord Hervey was beyond all question a man of considerable wit and ability, with very delicate health, which compelled him to live a life of extreme abstemiousness. His appearance was puny and effeminate, and, unhappily for himself, he on one occasion attacked Pope, who in return has sent his name down to posterity as a "mere white curd of asses' milk." His "Memoirs of the Reign of George II." were edited by J. Wilson Croker in 1848.

Description.—A large square picture. A full-length figure, seated in a red-backed chair, facing the spectator. He wears a blue coat, edged with white fur, a yellow waistcoat, white stockings. He rests the square embroidered purse of his seal of office upright on his knee, and holds the cord of the tassels with his left hand. The very pale close-shaven face is seen nearly in full, and his brown grey eyes look at the spectator. His white wig is dressed in formal curls reaching to the shoulders. The ears are not seen. A table, with books and a plan of some gardens on it, appears to the right. A column and a grey-coloured curtain form the background. The floor is covered with a carpet of variegated colours.

This picture has been engraved, three-quarters length, in mezzotinto by John Faber, jun., 1741.

Presented, December 1863, by the Marquess of Bristol. (167.)

Dimensions.—6 ft. 8 ins. by 5 ft. 1 in.

MATTHEW JAMES HIGGINS. 1810–1868.

Drawn by Samuel Laurence.

Writer. Known by his pseudonym of "Jacob Omnium." He was born in Ireland, educated at Eton and New College, Oxford, and served for a time in the army. He then devoted himself to journalistic literature, and was for many years on the staff of the "Times" newspaper; he also contributed many articles on educational and social subjects to the "Quarterly," "Edinburgh," and other reviews. He died at Kingston House, Abingdon.

Description.—An unfinished sketch, rubbed in with a stump upon tinted paper. Head, the size of life, seen in three quarters turned to the left, the eyes looking in the same direction; the nose is somewhat aquiline, the chin double, and the eyebrows bushy; the long dark hair brushed across the forehead to his right. He wears a loose black necktie.

Presented, July 1884, by Lady Stanley of Alderley. (726A.)

Dimensions.—2 ft. by 1 ft. 6½ ins.

SIR ROBERT HITCHAM. 1572–1636.

Painter unknown.

King's Serjeant-at-Law. Born at Levington, in Suffolk. Educated at the Free School at Ipswich, and Pembroke Hall, Cambridge. He was entered of Gray's Inn, and sat in Parliament for Westloe, Cornwall, 1597. On the accession of King James in 1625, he was appointed Attorney to Queen Anne, and knighted. On June 25th, 1614, he was made a Serjeant, and in 1616 became King's Serjeant. When Charles ascended the throne he sat in Parliament for Orford, in Suffolk. He acquired the manor and estate of Framlingham from the Earl of Suffolk, a considerable portion of which he left to Pembroke Hall "for pious uses." He was interred in the chancel of Framlingham Church under "a fair monument."

Description.—Half-length standing figure, slightly turned to the right, in a plain red robe with full sleeves, holding a small roll of paper in his right hand. He wears a black cap and elaborately plaited lace ruff, joined under the chin in front. His left hand hangs by his side. A fluted column appears on the extreme right. Face seen in three quarters to the right; pale grey chin-tuft and moustaches. Small dark eyes slightly looking to the right. No fur trimming, and no chain.

This portrait was engraved in 8vo. by E. Harding. A similar portrait is in the Hall of Pembroke College, Cambridge.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (467.)

Dimensions.—3 ft. 6 ins. by 2 ft. 10 ins.

BENJAMIN HOADLY, D.D. 1670–1761.

*Painted by Mrs. Hoadly, and, as is believed,
touched upon by Hogarth.*

Bishop of Winchester. Born at Westerham in Kent. Successively Bishop of Bangor, Hereford, Salisbury, and Winchester. Mosheim says of him in his Ecclesiastical History:—"Dr. Benjamin Hoadly, a prelate eminently distinguished by the accuracy of his judgment and the purity of his manly and flowing eloquence, used his utmost endeavours, and not without success, to lower the authority of the Church, or at least to reduce the power of its rulers within narrow bounds."

His first preferment was the rectory of St. Peter's le Poer, Broad Street; his next that of Streatham, to which he was presented by Mrs. Howland. In the reign of George I. he was raised to the bishopric of Bangor. At this time arose the celebrated Bangorian Controversy, as it was called, from Bishop Hoadly. His first wife was Miss Curtis, a professional artist, and pupil of Mrs. Beale, a celebrated portrait painter.

Description.—A half-length figure, in episcopal robes, standing to the right, resting his right hand on a crutch stick, and holding a black cap in his left. As prelate of the Order of the Garter, he wears the oval badge, suspended by a blue ribbon from under his plain white square-cut band. The smooth round face is seen in three quarters turned to the right, and his small dark eyes look at the spectator. The eyebrows are faintly marked. The complexion fair, cheeks pink, and lips a pale red. His full flaxen wig conceals the ears. The white sleeves are very full, and gathered in plaits like ruffles at the wrist. His black stole is remarkably broad. There are no rings on the fingers.

Purchased by the Trustees, February 1858. (31.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

SIR HENRY HOBART, BART. Died 1625.

Painted by Mytens or Van Somer.

Judge. Descended from an ancient family in Suffolk and Norfolk; great-grandson of Sir James Hobart, who was Attorney General in the reign of Henry VII. Called to the bar at Lincoln's Inn in 1584, and in 1597 elected M.P. for Yarmouth. He was made Serjeant-at-Law by Queen Elizabeth, and at the accession of James I. was knighted. In 1606 he became Attorney General, and in 1613 succeeded Sir Edward Coke as Chief Justice of the Common Pleas. He died at Blickling, Norfolk, and was buried in Christchurch, Norwich. Sir Henry Hobart was the ancestor of the Earls of Buckinghamshire.

Description.—To the waist, in scarlet robes, black cap covering the ears, and elaborate lace ruff raised on both sides. His SS. chain, with portcullises and jewelled rose, is large and hangs low down. The face, with dark brown full beard and moustaches, is turned in three quarters to the left. Small dark brown eyes looking at spectator. Plain dark brown background.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (468.)

Dimensions.—2 ft. 5 ins. by 1 ft. 11 ins.

THOMAS HOBBS. 1588–1679.

Painted by Joseph Michael Wright.

An eminent philosopher, and the first great English writer upon the science of government. Born at Malmesbury, the son of a clergyman, and sent by the liberality of an uncle to

Magdalen Hall, Oxford. In 1608, at the recommendation of the principal of his college, Hobbes received the appointment of tutor, or rather companion, to the young Lord Cavendish, afterwards created Earl of Devonshire. He enjoyed the friendship of Bacon, and is said to have been employed by that great man in translating some of his works into Latin. He was also the intimate associate of Lord Herbert of Cherbury, and was so much befriended by Ben Jonson that the latter revised for him the translation of Thucydides—his first work, published in 1628.

Lord Bacon is said, on the authority of Aubrey, to have declared that he preferred Mr. Hobbes taking his thoughts as an amanuensis to anyone else, because Mr. Hobbes understood what he wrote. He died at Hardwick.

Description.—A half-length figure, in a plain black dress and a square white collar, fronting the spectator. The face is turned in full, and the deep-set grey eyes are fixed with a penetrating look on the spectator. The ample forehead is quite bald, excepting a large mass of long silky hair on each side, concealing the ears. His turned-up moustaches, and a small beard descending from the lower lip, are of a pale yellow colour. His left hand, without any cuff at the wrist, is raised to his black girdle, and the tips of the thumb and the middle finger are brought together. A row of small black buttons passes down the front of his plain black dress. There is no string or tassel to the front of his collar, the corner of which is turned up. It does not appear so in the engraving.

This picture was No. 975 of the National Portrait Exhibition, 1866. There is an engraving of it by W. Faithorne, "*et. sue* 91."

On the back of the original canvas, before it was strengthened by re-lining, was written—

*"Jo Mich: Writus Londinen"
Pictor Caroli. 2^a Regis pinxit."*

This was covered by a false inscription roughly painted on a coarse outer canvas which, at the time when presented to the National Portrait Gallery, read thus :

" Thomas Hobbs
Philosophus Malmasburiensis
Anno Ætatis 81
Jos Wick Wrilps Londiensis
Pictor Caroli 2^a. Regis pinxit."

It is known that Michael Wright spelt his name in various ways, among them: "*Jo Mritus* 1659" "*Io Mich Ritus* 1660" "*Mich Wright Pincit* 1675."

Presented, July 1866, by Sir Walter Calverley Trevelyan, Bart. (225.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3½ ins.

WILLIAM HOGARTH. 1697–1764.

A bust in terra-cotta by Louis F. Roubiliac.

Born in St. Bartholomew's, London. The style of this most original painter is too well known to require any description. He

was the son of a schoolmaster from Westmorland, who spelt his name Hogart, and resided in the Old Bailey. At an early age Hogarth was apprenticed to Ellis Gamble, a silversmith in Cranbourne Alley, and was employed during that time in engraving arms and cyphers upon pieces of plate. He was the first artist who conceived and executed the idea of representing a series of adventures on canvas, in which the fortune of one character was conducted from the cradle to the grave, so that his pictures may be said to have all the interest of a novel. He met with considerable success, moreover, as a portrait painter. The "Harlot's Progress" was painted in 1734, and the "Rake's Progress" appeared in the following year. The "Marriage à la Mode," a series of pictures now in the National Gallery, was published by engravings in 1745. Hogarth died in Leicester Fields.

Description.—This is a rather youthful portrait. He wears a loose coat, fastened on the breast by a single button flanked with frogs and tassels. His shirt has the collar thrown open to show his neck. It is arranged to fasten with a broad piece of ribbon or tape. His closely-shaven face is turned round to his right shoulder with an energetic expression of countenance. The eyeballs are marked by incised lines, and show him to be looking away in the same direction. A long depression, apparently the remains of a gash or wound, is observable over his right eye, towards the temple. It may also be noticed in some of the painted portraits of him. He wears a cap with a tassel at the top. His hair is seen next to his left ear. The other ear is partially hidden by the cap.

The bust is mounted on a stand decorated with a blank shield, surmounted by a satyr's head; a palette and brushes below it.

Purchased at Mrs. Hogarth's sale by Mr. John Henley, after whose death it became the property of Mr. Ireland, and was afterwards in the possession of George Baker, Esq., of St. Paul's Church Yard. See the Works of Hogarth, by Nichols and Stevens, 4to, 1810, vol. 2, p. 284 and 288. It was engraved in stipple and outline by T. Cook as a frontispiece to the same volume.

Purchased by the Trustees, March 1861. (121.)

ANOTHER PORTRAIT.

Painted by himself in 1758.

Description.—A small square picture, exhibiting a full-length figure on a small scale. The artist is seated in a mahogany arm-chair towards the right, wearing a green coat, red knee-breeches, and grey stockings. His face is seen completely in profile turned to the right, with a dull purplish cap partly covering his entirely shaven head. The face also is smooth and close shaven. The eyes very small and grey. He is occupied in preparing his tints. The colours are already "set" round the edge of a mahogany palette, held with five brushes in his left hand. He has no mahl-stick. He looks at the colour as mixed at the end of his palette-knife. A square canvas is on a wooden easel before him, with a standing female figure, crowned and holding a book under her arm, and a tragic mask in her left hand, sketched out in white chalk on the plain surface. The floor is of a plain brown colour. There is no pot of paint on the floor as seen in the engraving. The background represents the flat grey wall of the apartment.

Hogarth engraved a plate from this with variations, which was republished at the time of his death in 1764.

The portrait was purchased by the Marquess Camden from the widow of the artist, and was subsequently in the collection of Mr. H. R. Willett.

Purchased by the Trustees, June 1869. (289.)

Dimensions.—1 ft. 3½ ins. by 1 ft. 2½ ins.

JAMES HOGG, "THE ETRICK SHEPHERD." 1772-1835.

Drawn by Stephen Poyntz Denning.

Poet. Born in the Forest of Ettrick, where he was occupied in the management of flocks. His natural vein for poetry induced Sir Walter Scott, on the recommendation of Mr. Laidlaw, to secure his aid in collecting materials for "The Minstrelsy of the Scottish Border." In 1801 Hogg printed his song of "Donald MacDonald," and in 1808 he issued a collection of poems, called "The Mountain Bard." "The Queen's Wake," his best original production, was published in Edinburgh in 1813. He also wrote "Lay Sermons," and "The Domestic Manners and Private Life of Sir Walter Scott." He appears as "The Shepherd" in the "Noctes Ambrosianæ."

Description.—A small-sized figure, seen to the waist, wearing a black stock and a close-buttoned dark coat. The smooth elderly face is seen in three quarters to the right. He is seated in a red-backed chair. His blue-grey eyes are turned towards the right. Hair full, and of a pale yellow-brown tint. The light is admitted from the right-hand side.

A vignette sketch in watercolours.

Purchased by the Trustees, May 1876, at the sale of Colonel Francis Cunningham's collection. (426.)

Dimensions.—9 ins. by 8 ins.

THOMAS HOLCROFT. 1745-1809.

Painted by John Opie, R.A.

Political writer, dramatist, and translator. Born near Leicester Fields, London. Began business with his father as a shoemaker, and became successively stable boy and actor. Although entirely self educated, he rose to distinction through the energy of his character and natural genius. His comedy of "The Road to Ruin," produced in 1792, is still popular. In 1794, as the associate of Hardy, Horne Tooke, and Thelwall, Holcroft surrendered himself to an indictment for high treason, but was discharged without being put upon trial. He translated many works from the French and German, and among them Lavater's Essays on

Physiognomy, 1789-93. He lived much on the Continent, and published his travels in 1804. He died in London, aged 64.

Description.—Seen to the waist in a dark buttoned coat, face nearly in full, looking sternly at the spectator, holding spectacles in his left hand.

This portrait was painted for Mrs. Holcroft, and subsequently became the property of her daughter, the late Baroness Mergez, from whom it passed to Mr. Charles L. Kenney. Holcroft's "Diary" (by Hazlitt, 1816), mentions 13 sittings to Opie from January to March, 1799, for a portrait intended for Colonel Barry. This was engraved for Messrs. Longmans, 1816, and by T. Blood in smaller size for the Diary. See "Opie and his Works," by J. Joze Rogers, 1878.

Purchased by the Trustees, November 1878. (512.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

HENRY RICHARD VASSALL FOX, THIRD LORD HOLLAND.
1773-1840.

*Painted by John Simpson, after C. R. Leslie,
R.A.*

Statesman and author. Only son of Stephen, second Lord Holland, and nephew of Charles James Fox. He succeeded to the title when an infant. He took a prominent part in politics, advocating Catholic emancipation and other reforms; was Lord Privy Seal in 1806, and held the office of Chancellor of the Duchy of Lancaster, with a seat in the Cabinet, from 1830 until his death. He published "Memoirs of Charles James Fox," and other works, and was conspicuous for his literary and artistic tastes, and his hospitality at Holland House.

Description.—A bust portrait in an oval frame. He wears a black coat, and a white cravat tied in a bow, but no collar. His face is seen in three quarters turned to the left, with round, smooth cheeks, and a double chin. His head is bald, with grey and white hair at the sides. His small dark eyes look towards the spectator. The eyebrows are dark and very bushy. The background is composed of a dark red curtain.

Enlarged from a small picture in Holland House, painted on panel by C. R. Leslie, R.A., now the property of Lady Holland. It was No. 354 of the 1868 National Portrait Exhibition, and has been engraved by H. Robinson for Jerdan's "National Portrait Gallery."

Presented, November 1873, by the widow of General Fox. (382.)

Dimensions.—Oval, 2 ft. 5 ins. by 2 ft.

SIR JOHN HOLT. 1642-1710.

Painted by Richard van Bleeck.

Lord Chief Justice of England. Born at Thame, and educated at Oxford. His father, Thomas Holt, was a Serjeant at Law and Recorder of Abingdon. The son entered at Gray's Inn in 1658, and became Recorder of London in 1686. In the Convention Parliament assembled on the abdication of James II., he bore an active part, and was raised as Chief Justice to the Queen's Bench in 1689. Having in 1700 declined to succeed Lord Somers in the high dignity of Lord Chancellor, he was nominated, conjointly with Sir George Treby and Sir Edward Ward, to be Lord Keeper of the Great Seal. On the death of King William, he took out a new commission, which established the principle that the judges were removable at the demise of the Crown. A highly enlogistic character of Sir John Holt, under the name of Verus, written by Sir Richard Steele, appeared in an early number of the "Tatler," May 1709. He died in Bedford Row, near Gray's Inn, and was buried under a sumptuous monument in the church of Redgrave, Suffolk.

Description.—A full length figure, the size of life, wearing scarlet robes, stands facing the spectator upon a marble pavement with a grey step in front. He rests his right hand on a book laid upon a table, and holds his square-shaped cap down in the other hand before him. His closely-shaven face is turned partly towards the right, and his black eyes are fixed on the spectator. At the side of his very dark full wig may be observed a white spot, which is the remnant of the Serjeant's coif, and may be seen also in other portraits of judges in this Gallery. The gold chain round his neck has no pendant. It consists of a rose between two portcullises, and the letter S between knots. He wears black square-toed shoes, and his plain brown gloves are laid on the table. In the background, as if embroidered under the judicial canopy, are the royal arms within a garter, and the unicorn as a supporter on the sinister side. The letters A. R. are very large, and the rose, thistle, and fleur de lis are introduced in smaller compartments. The motto "Beati pacifici" is partly seen. *Richard van Bleeck*, is inscribed in capital letters, as if incised, in front of the marble step to the right.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (718.)

Dimensions.—7 ft. 9 ins. by 4 ft. 10 ins.

REV. WILLIAM HOLWELL-CARR. See COLLECTIVE PORTRAITS, PATRONS AND LOVERS OF ART, page 517.

REV. JOHN HOME. 1724-1808.

Painted by Sir Henry Raeburn, R.A.

Dramatist and historian. Born in Roxburghshire. He was appointed minister of the parish of Athelstaneford in East Lothian 1750, but compelled to resign his living in consequence of the publication of his tragedy of "Douglas," which was first acted in 1756. He was the author of a history of the 1745 Rebellion in Scotland.

Description.—To the waist. The figure is turned slightly to the right, wearing a reddish-black suit, with a plain white cravat and no collar. His close-shaven and worn face is seen in three quarters turned to the left, his pale grey eyes looking away in the same direction. His natural hair is formally dressed and powdered white. Background plain yellow-brown. The light is admitted from the right-hand side.

Painted on a twilled canvas.

Purchased by the Trustees, February 1871. (320.)

Dimensions.—2 ft. 5 ins. by 2 ft.

NATHANIEL HONE, R.A. 1718–1784.

Painted by himself.

Portrait painter. Was born in Dublin, where his father was a merchant. Came when young to England, and married a lady of some property. He settled in London as a portrait painter, and practised in oil, miniature, and especially enamel, in which he became the first artist of his day. He was one of the foundation members of the Royal Academy, but quarrelled with that body in consequence of their rejection of two of his pictures, in which he satirised the President and Angelica Kauffman. He was buried at Hendon.

Description.—Seen to the waist, wearing a rich blue coat, and a plain white falling shirt-collar, showing the neck. The figure is turned to the right, holding a large portfolio with both hands, and having his right arm within the leaves. His right hand holds a porte-crayon containing red and white chalks. His youthful and close-shaven face, with a double chin, is seen in three quarters turned to the right, and the dark grey eyes looking at the spectator. His eyebrows are broad, soft, and brown, and his hair rich yellow-brown and close cut, but wavy. Background plain dark brown.

Purchased by the Trustees, June 1864. (177.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

SAMUEL, FIRST VISCOUNT HOOD. 1724–1816

Painted by Lemuel Francis Abbott.

Admiral. Son of the Rev. Samuel Hood, and elder brother of Alexander, Viscount Bridport. He was born in Devonshire, and, entering the service at an early age, soon distinguished himself in a course of gallant actions. He took part in the bombardment of Havre, and was present as rear-admiral at the defeat of Count de Grasse by Rodney in 1782, when his services were rewarded with a peerage. At the memorable Westminster election of 1784 he was returned in opposition to Fox. In 1793, when in command of the Mediterranean, he took possession of Toulon and reduced Corsica. On his return to England he was made a viscount, and appointed Governor of Greenwich Hospital. Lord Hood died at Bath.

Description.—A standing figure seen almost to the knees, wearing a naval uniform of blue coat and white waistcoat, grasping the hilt of a sword in his right hand, and resting his left elbow on a rock. The figure is turned to the left. His weather-worn and closely shaven face is seen in three quarters to the left, and his small dark eyes are turned towards the spectator; the complexion is ruddy and his small dark wig conceals the ears. A plain black stock fits close up to under the chin, and the white frill of his shirt projects below it. In the distance to the left two ships are seen anchored in harbour.

Purchased by the Trustees, March 1881. (628.)

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 3 $\frac{1}{2}$ ins.

THEODORE EDWARD HOOK. 1788–1841.

Painted by Eden Upton Eddis.

Author and wit. Born in London. The son of a musical composer of considerable eminence. So early as 1805 he attracted notice by the success of a small opera, "The Soldier's Return," upon the stage. In 1812 he obtained, through the favour of the Prince Regent, the lucrative post of Accountant General and Treasurer of the Mauritius, but there an alleged deficiency in his accounts gave rise to most serious charges against him. He returned to England in 1819, and ere long became the editor of the "John Bull," contributing to that paper many satirical and highly-applauded songs. Several graphic tales and sketches of society, whose high popularity still continues—the chief of them perhaps "Gilbert Gurney," and the first series of "Sayings and Doings"—proceeded in rapid succession from his pen. Few persons have ever enjoyed a higher fame for social wit, and he is, perhaps, the only Englishman who has ever attained the art of *improvisation* in poetry.

Description.—A bust portrait, wearing a dark buttoned coat, the only light being the small narrow white shirt-collar. The face is seen in three quarters turned to the left, his small dark glistening eyes looking away in the same direction. Hair and whiskers dark sepia brown. The background is a dark plain reddish-brown. Light is admitted from the right-hand side.

This portrait was engraved by W. Greatbach in 1848.

Purchased by the Trustees, May 1858. (37.)

Dimensions.—2 ft. 4 $\frac{1}{2}$ ins. by 2 ft. $\frac{1}{2}$ in.

NATHANIEL HOOKE. Died 1764.

Painted by Bartholomew Dandridge.

Author of the "Roman History," first published in 1733. Hooke also wrote a work on the Roman Senate, and translated from the French the "Life of Fénelon." Of his career few particulars are known. He was the friend of Pope, and lived on terms of intimacy with the most eminent of his literary contemporaries. Hooke was employed by the Duchess of Marlborough to assist

her in drawing up the "Account of the Dowager Duchess of Marlborough from her first coming to Court," which was published in her 82nd year. In his letter, upon the presentation of this picture, Lord Boston states, "This gentleman died at Cookham, Berks, near my residence, Hedsor, and although a Roman Catholic, lies buried, as well as his only daughter and child, in Hedsor Churchyard. My grandfather, who was his personal friend, erected a marble tablet there, with a Latin inscription "to his memory; and the portrait, I fancy, was left to him as a "mark of regard."

Description.—A standing figure, nearly three-quarters length, turned to the left, wearing a dull crimson coat, a plain white cravat with lace down the front, and a large formal wig. He has white ruffles at the wrists. He plants his left hand on his hip, and rests his right on the top of a large folio volume held upright on the table. A long blue drapery passes from his right shoulder between the book and his body and appears again behind the figure. The smooth and closely-shaven face, with a double chin, is seen in three quarters turned to the left, his yellow-brown eyes looking at the spectator. The grey wig is arranged in masses covering the ears and flowing down loosely behind. The background is dark yellow-brown, with indications of a column to the right. Signed "*Dandridge*" on side of the table to the left below.

Presented by Lord Boston, March 1859. (68.)

Dimensions.—4 ft. by 3 ft. 3 ins.

RALPH, LORD HOPTON, OF STRATTON, K.B Died 1652.

Painter unknown.

Royalist general. Sir Ralph Hopton was born in Monmouthshire, and entered Parliament as representative of the city of Wells. He was appointed by the Commons to read to the King the petition which accompanied their Grand Remonstrance, presented December 1641. He afterwards devoted himself to the Royal cause. For his signal victory over Sir William Waller at Stratton and other services, he was, in 1643, created Baron Hopton and made Governor of Bristol. On the approach of a powerful army, led by Fairfax, he withdrew into Cornwall. Lord Hopton died at Bruges.

Description.—Seen to below the knees, dressed in black, seated on a large red cushion, facing the spectator. His hair is short, and of a dark brown colour. The eyes small and dark. He wears a broad straight-cut collar close under the chin. Both hands are seen; his right holds a round black hat. A broad red sash or ribbon of the Bath crosses his breast.

This picture was till recently at Melton Constable, in Norfolk, a seat of the Astley family. It is so recorded on an Indian-ink drawing in an illustrated edition of Clarendon's History, in the Library at Blenheim. It was engraved by M. vander Gucht among the illustrations to Clarendon's "History of the Rebellion."

Purchased by the Trustees, November 1877. (494.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

FRANCIS HORNER, M.P. 1778–1817.

Painted, in 1812, by Sir Henry Raeburn, R.A.

Politician and essayist. Born and educated in Edinburgh. He studied for the bar, and entered Parliament in 1806. He was an eminent authority on questions of currency and finance, and one of the earliest contributors to the "Edinburgh Review." He died at Pisa. His monument, by Chantrey, is in Westminster Abbey.

Description.—Seen to below the knees, in black dress with white neckcloth, seated in a red chair towards the left. The face, with dark eyes and hair, in three quarters, is turned to the left. His right hand rests on a book laid open on a green-covered table, the other hand on his left knee. The background is rich deep crimson.

Painted for his brother, Leonard Horner, Esq., F.R.S., F.G.S. (who died 1864).

On the back of the frame is inscribed :—

" There are three copies of this picture, but this is the original,
" for which my brother sat, for my wife and myself.

" (Signed) LEONARD HORNER."

Presented, July 1877, by Mr. Leonard Horner's daughters, in fulfilment of their father's wishes. (485.)

Dimensions.—4 ft. 2 ins. by 3 ft. 3½ ins.

SAMUEL HORSLEY, D.D. 1733–1806.

A miniature, painted on ivory by W. S. Lethbridge.

Bishop of St. Asaph. A learned prelate. Son of the rector of Newington Butts, Surrey. Born in London, and educated at Westminster School. He took his degree of LL.B. at Trinity Hall, Cambridge, and succeeded his father in the rectory of Newington, after taking orders in 1759. He became secretary to the Royal Society in 1773, and undertook a complete edition of the philosophical works of Sir Isaac Newton, which was published in 1784 in five quarto volumes. During the period of his archdeaconry of St. Alban's, Horsley engaged in a celebrated dispute with Dr. Priestley, occasioned in the first instance by the latter's "History of the Corruptions of Christianity." Horsley's defence of the orthodox faith was rewarded by a prebendal stall at Gloucester, and successively by the bishoprics of St. David's, Rochester, and St. Asaph.

He died at Brighton, and was buried at Newington. His literary works, which were very numerous, were collected after his death in eight volumes.

Description.—The figure, turned to the left, is seen to the waist, wearing episcopal robes and a very formal wig. His smooth face is seen in three quarters to the left, the very dark brown glistening eyes looking at the spectator. His dark brown eyebrows rise outwardly from the nose. The background pale yellow-brown. Light is admitted from the right-hand side.

This picture was exhibited at the Royal Academy in 1803, No. 870 of the catalogue.

Purchased by the Trustees, February 1863. (155.)

Dimensions.—Oval, $3\frac{1}{4}$ ins. by $2\frac{1}{2}$ ins.

HOUSE OF COMMONS, 1650. The DUNBAR MEDAL. *See*
page 500.

HOUSE OF COMMONS, 1651. The GREAT SEAL. *See*
page 500.

HOUSE OF COMMONS, 1793. Picture by K. A. Hickel.
See page 501.

HOUSE OF COMMONS, 1833. Picture by Sir G. Hayter.
See page 503.

JOHN HOWARD. 1726–1790.

Painted by Mather Brown.

This great philanthropist belonged to that denomination of dissenters called Independents. He was born at Enfield or Hackney, the son of a London tradesman ; but inheriting a competent fortune, he settled on the small estate of Cardington, near Bedford. Being named High Sheriff of Bedfordshire in 1773, he began to examine with unwearied zeal the prisons, first of his own and then of every other English county. In pursuance of the same benevolent object he travelled through France and Germany, and in 1777 published his great work on Prisons, which he dedicated to the House of Commons. Parliament having passed two Acts for the better regulation of prison discipline, John Howard turned his active exertions to a somewhat different sphere ; and in 1789 published another important volume, entitled “An Account of the principal Lazarettos in Europe.” In the following year, being desirous to ascertain the nature of the plague which in those times

ravaged the East, he proceeded to Turkey, intending to return home through Russia; but an infectious fever arrested him in the Crimea. He died and was buried at Cherson. A monument was erected to his memory in St. Paul's Cathedral.

Description.—In a frame with oval spandril. Seen to the waist, seated to the right, in a red chair, wearing a plain grey coat with high rising collar, fastened with one button, and a red waistcoat beneath. The white frill of his shirt projects in front, but no collar is visible. His closely-shaven, aged face is turned almost in profile to the right, and his grey eyes look forward in the same direction. His wig is dressed in formal fashion, with two rows of curls, partly covering the ears, and gathered in a small grey tie behind. The eyebrows are broad and of a pale brown colour. The folds of a rich red curtain occupy the background.

Purchased by the Trustees, February 1860. (97.)

Dimensions.—2 ft. 3½ ins. by 1 ft. 11 ins.

PHILIP THOMAS HOWARD. 1629–1694.

A miniature, painted in oil, on copper; Artist unknown.

Cardinal. A descendant of the Dukes of Norfolk. Born at Arundel House. Resided in Italy until his appointment as Lord Almoner to Queen Catherine of Braganza. He established a Dominican convent at Bornheim, and was created Cardinal of Norfolk, 1675. He died at Rome.

Description.—The figure, seen to the waist, is turned to the right, wearing a black dress with a scarlet cap, and a broad square-cut collar fitting close under the chin, and no tassels. His smooth round face is seen in three quarters turned to the right, the black eyes looking towards the spectator. The eyebrows are faint, and the hair, so far as seen above the ears, is a pale yellow-brown. The background is plain dark brown.

There is an interesting portrait of the Cardinal in the Bodleian Gallery at Oxford.

Purchased by the Trustees, July 1867. (245.)

Dimensions.—Oval, 3½ ins. by 2½ ins.

REV. JOHN HOWE, M.A. 1630–1705.

Painter unknown.

Nonconformist divine. Born at Loughborough, and educated at Cambridge and Oxford. He became minister of Great Torrington, in Devonshire, and was appointed domestic chaplain to Oliver Cromwell. This post he retained under Richard Cromwell, and at the Restoration retired to Devonshire. He lived for some time in Ireland as chaplain to Lord Masserene, and in 1686 went to Holland, where he resided until the declaration of liberty of conscience by James II.; he then returned to London.

He was eminent for his piety and deep learning, and was the author of many theological works.

Description.—Seen, within a brown oval spandril, to the waist, wearing a black clerical gown and square white bands fitting close to the cheeks. The face is seen in three quarters turned to the right, the dark eyes looking at the spectator. His complexion is fair with pink smooth cheeks, and very faint indication of grey moustaches. The eyebrows are pale brown. His dark brown hair is massed in small curls covering the ears. The background is plain dark brown.

Formerly in the possession of Sir Thomas Abney.

Purchased by the Trustees, June 1868. (265.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

RICHARD, EARL HOWE, K.G. 1725–1799.

Painted by Henry Singleton.

Admiral. Third son of the second Viscount Howe. He was educated at Westminster and Eton, and at the age of 14 joined the naval service on board the “Severn,” one of the squadron appointed to sail under Commodore Anson in the South Seas. In 1745 he served under Admiral Vernon. In 1755 the command of the “Dunkirk” (60 guns) was given him, and he sailed for North America. Having joined Admiral Boscawen, he captured two French vessels, the “Lys” and the “Alcide,” off Newfoundland, and it was this capture which commenced the war. Passing over many other services and distinctions, it may here suffice to state that in 1758 he succeeded, by the death of his brother, to the title of Viscount Howe in Ireland; that in 1788 he was raised to an English earldom; and that being appointed in 1793 to the command of the Channel Fleet on the breaking out of the war with France, he gained, in the ensuing year, that great victory, one of the greatest in our naval annals, which is known from its date as the Battle of the 1st of June.

Description.—A full-length figure on a small scale, on a square upright canvas. He stands bareheaded, in dark blue naval uniform with white waistcoat and leggings, a black stock, and white frill in front, on the seashore in a stormy sky, resting his clenched right hand on a rock, and holding his black hat down by his left side. His face is seen in three quarters turned to the left, his grey eyes looking away in the same direction. His long white hair is not formally dressed. In the distance, to the right, is a naval engagement. The general tone of the picture is dark grey. The light is admitted from the right-hand side.

This picture was engraved by S. W. Reynolds.

Purchased by the Trustees, May 1859. (75.)

Dimensions.—1 ft. 10 ins. by 1 ft. 3½ ins.

SIR ABRAHAM HUME, BART., M.P. See COLLECTIVE PORTRAITS, PATRONS AND LOVERS OF ART, page 518.

JOSEPH HUME, M.P. 1777-1855.

Painted by John Whitehead Walton in 1854.

Politician and economical reformer. Born at Montrose, and admitted a member of the College of Surgeons of Edinburgh in 1796. He went as a surgeon to India in the marine service of the East India Company. He became a linguist, and, during the Mahratta war, from 1802 to 1807, acted as Persian interpreter to the army, and filled the Offices of Paymaster of the Forces and Commissary General. He returned to England in 1808 and entered Parliament. From this point his career is well known. His eminent services in the cause of economy were fully acknowledged by politicians of all parties. A feeling tribute was paid to his high merit by Lord Palmerston on moving for a new writ for the Montrose district of Burghs.

Description.—A standing figure, seen nearly at full length, wearing a black frock coat fully buttoned. He faces the spectator, and rests his right hand on a green covered table with books and papers on it. He extends his left hand as if in the act of speaking. His full and furrowed countenance, with grey and short whiskers of the same colour, is turned in three quarters to the left. The small pale grey eyes are looking in the same direction. The background is of a rich dark brown crimson colour, and the artist's name is signed in scarlet letters on the back of a blue book, "*J. Walton, 1854.*"

Bequeathed, March 1884, by his nephew, Joseph Glen, Esq., M.D., Physician-General. (713.)

Dimensions.—7 ft. 9 ins. by 3 ft. 6½ ins.

HENRY CAREY, FIRST LORD HUNSDON, K.G. 1525-1596.

Painter unknown.

Cousin to Queen Elizabeth, and son of Mary Boleyn. Created, 1559, Baron Hunsdon of Hunsdon, Herts. Elected Knight of the Garter in 1561, and deputed to convey the insignia of that Order to the King of France, Charles IX., in 1563. When Governor of Berwick, the insurgent Earl of Northumberland was delivered into his power and beheaded at York, 1572. He succeeded the Earl of Sussex as Lord Chamberlain, and retained that office for the rest of his life. During the preparations made to resist the Spanish Invasion in 1588, the protection of the Queen's person was confided to Lord Hunsdon. Camden describes him as a man of spirit enough, but intemperately choleric. During his last illness, Queen Elizabeth determined to confer upon him the title of Earl of Wiltshire, held by their maternal grandfather, and caused the patent and robes to be laid on his bed. But he declared that if Her Majesty had accounted him unworthy of that honour while living, he accounted himself unworthy of it now

that he was dying. His remains were interred in Westminster Abbey.

Description.—To the waist, smaller than life, wearing a dark dress, with high-standing collar to the cloak, across which extends the collar of the Garter, composed of roses within garters and knots alternately, but without any badge attached to it. The oval cameo of St. George and the Dragon is hung separately round his neck by a double cord. The face is turned in three quarters to the right with a yellowish grey forked beard, long grey moustaches, and dark eyes which are fixed on the spectator. He wears a black cap similar to those seen in portraits of Lord Burghley and the Marquess of Winchester. His right hand, the only one shown, grasps the white staff of the Lord Chamberlain. A yellow ring is on his forefinger.

A similar picture is at Knoke.

Purchased by the Trustees, February 1880. (604.)

Dimensions.—Panel, 1 ft. 6 ins. by 1 ft. $\frac{1}{2}$ in.

JAMES HENRY LEIGH HUNT. 1784–1859.

Painted by Benjamin Robert Haydon.

Poet and essayist. Son of the Rev. Isaac Hunt. Born at Southgate. He was educated at Christ's Hospital, and began to write verses at a very early age. In 1808 he, with his brother, founded the "Examiner," a newspaper of advanced political views, for articles in which he was imprisoned and fined. He lived for some time in Italy, in the society of Byron and Shelley. In 1847 he received a pension of 200*l.* a year from the Civil List.

Description.—To the waist. A dark Italian-looking figure, wearing a deep crimson dress and a broad white shirt-collar, thrown open to show the neck. The close-shaven face, with a very small chin and a cleft in it, is seen in three quarters turned to the left. The eyes are extremely dark, and look sternly at the spectator. His densely-matted black-brown hair grows with a peculiar point downwards on the centre of the forehead. The cheeks are pale, and the lips a strong red. The background plain dark brown.

Purchased by the Trustees, from Hunt's nephew, December 1869. (293.)

Dimensions.—2 ft. by 1 ft. 5 ins.

WILLIAM HUNT. 1790–1864.

Painted by himself.

A distinguished water-colour painter of humorous rustic figures, flowers, fruit, and still life. Born in Belton Street (now Endell Street), Long Acre. His education was very limited, but his father apprenticed him to the eminent artist John Varley, and in 1808 he was admitted a student at the Royal Academy. At Dr. Monro's residence he became acquainted with all the rising water-colour artists of the day. In 1814 he first exhibited at the Water-colour Society, and joined it as a member in 1827. As his health was always delicate he lived a great deal at Hastings. He died suddenly in London.

Description.—Painted in varnished colours on a small square paper. Seen to below the shoulders, wearing a grey coat, narrow white collar, and black necktie. The face is turned in three quarters to the right, and his small bright chestnut eyes fixed on the spectator. His hair is grey, with shaggy locks. The whiskers bushy and grey, and the mouth and chin close shaven. The greater part of the face is suffused in shadow, light being admitted from behind him to the left. The background is plain dark brown. Signed by scratching on the right-hand lower corner.—*W. HUNT.*

Presented, June 1887, by the Earl of Leven and Melville. (768).

Dimensions.—5½ ins. by 4½ ins.

JOHN HUNTER. 1728–1793.

Copied by John Jackson, R.A., in 1816, from Sir Joshua Reynolds, P.R.A.

Of perhaps unrivalled fame as a surgeon and physiologist. Born in a small village near Glasgow, and the youngest son of a farmer, he remained for 17 years without either education or any definite pursuit. An opportunity to learn cabinet-making having occurred, John Hunter spent three years in the manufacture of chairs and tables. At the age of 20 he proceeded to London to join his brother William, who was there in practice as a surgeon. The manual skill which John Hunter had acquired as a carpenter seems to have enabled him to render his brother valuable assistance in the dissecting-room, and to have formed one of his many qualifications for his own distinguished career. In 1749 he studied under Dr. Cheselden at Chelsea Hospital; in 1751 he went to St. Bartholomew's Hospital; and in 1768 he became surgeon to St. George's. Gradually he formed a museum, consisting of upwards of 10,000 preparations, to illustrate comparative anatomy, physiology, and natural history; and this museum, after his death in 1793, was purchased by the Government for 15,000*l.* and presented to the College of Surgeons.

Description.—A rather small figure, seen to below the knees, wearing a crimson suit with white stockings, and a white shirt and turn-down collar, seated towards the right, resting his left elbow on a table, and a large open book near him with anatomical plates, facing the spectator. His right hand, holding a pen, hangs at his side. The close-shaven face, seen in three quarters, is turned to the right, and his dark grey eyes look slightly upwards. His left-hand fingers touch his chin. In the background, above to the right, may be seen an anatomical preparation in a bottle, and the feet and ankles of a human skeleton.

The original picture, by Sir Joshua Reynolds, is now in the Council Room of the College of Surgeons.* It was engraved in two sizes by William Sharp.

Formerly in the possession of Sir Charles Bell.

Purchased by the Trustees, May 1859. (77.)

Dimensions.—4 ft. 7½ ins. by 3 ft. 7 ins.

* The decayed, and as it appeared, irretrievable condition of the original picture, led the Trustees to depart in this instance from their rule to exclude modern copies. Since this period the College of Surgeons picture has been restored and cleaned with very great skill.

WILLIAM HUNTINGTON, S.S. 1744–1813.

Painted by Domenico Pellegrini in 1803.

Methodist preacher. Born near Cranbrook. This remarkable man sprang from the humblest ranks of society, and had no advantage of early education, his boyhood being spent in menial service. His original name was Hunt, and this he afterwards, from a fancy of his own, changed into Huntington. He subsequently appended the mysterious letters S.S. to his name, and afforded the following reason in explanation:—"As I cannot get at D.D. for want of cash, neither can I get at M.A. for the want of learning, therefore I am compelled to fly for refuge to S.S., by which I mean Sinner Saved." Endowed with great powers of mind and a strain of natural eloquence, he began his career as a preacher at Sunbury. Necessity, however, compelled him to have recourse to other means also for subsistence. When he removed to Thames Ditton he was engaged to carry coals from the river at a pay of 14s. per week. Of this occupation he afterwards boasted in the epitaph which he composed for his own gravestone, commencing—

"Here lies the Coalheaver,
Beloved of God, but abhorred of men."

In London shortly afterwards he found an extensive field for his labours as a minister. He died at Tunbridge Wells.

The published works of Huntington are very numerous. They extend to 20 volumes:

Description.—A long spare figure, seen to below the knees, wearing a dark suit and plain white neckcloth, seated to the right at a round table, with a green cloth top, and a few writing materials on it. He holds a short pen in his right hand, and rests the other on a sheet of plain paper. His close-shaven face is seen in three quarters turned to the right. His hair very dark brown. The dark grey eyes are directed towards the spectator. His complexion is ruddy. Folio volumes in a bookcase appear to the left, and a green curtain is suspended in the right-hand corner. The rest of the background is occupied with the panelled wall of the apartment. Signed in dark brown on the bed of the table to extreme right,—"D^{no} Pellegrini F^t 1803. Londini."

Formerly in the possession of Mr. Samuel Berry. It has been engraved in the dotted style by J. Godby.

Presented, March 1862, by William. Stevens, Esq. (141.)

Dimensions.—4 ft. 3½ ins. by 3 ft. 3 ins.

RIGHT HON. WILLIAM HUSKISSON, M.P. 1770–1830.

Painted by Richard Rothwell, R.H.A.

Statesman. Visited Paris in his 14th year, and was present at the taking of the Bastile. He distinguished himself by a pamphlet against the adoption of paper money in France in 1790, and in

the same year was appointed private secretary to Earl Gower, the English Minister at Paris. In 1792 he accompanied Lord Gower to England, and resided with him at Wimbledon. There he enjoyed frequent opportunities of meeting Mr. Pitt and Mr. Dundas. The latter statesman appointed him his Under Secretary of State for War and the Colonies early in 1795. He became successively Secretary of the Treasury in 1804, Chief Commissioner of Woods and Forests, 1814, President of the Board of Trade and Treasurer of the Navy, 1827, Secretary for the Colonies, 1827; but he resigned that post during the administration of the Duke of Wellington in 1829. In his commercial views he may be regarded as one of the founders of free trade. His useful and eminent career was suddenly closed by a fatal accident at the opening of the Liverpool and Manchester Railway, September 1830.

Description.—A seated figure, seen to the waist, turned to the left, wearing a black coat, yellow waistcoat and black stock, with a high-standing white shirt-collar. The pale face is seen in three quarters turned to the left, his dark grey eyes looking away in the same direction. The eyebrows are pale. His hair a dark rich brown. His left hand only is seen, and that rests on the arm of the chair. Part of a red-covered table appears to the left. The background is plain dark brown. The light is admitted from the right-hand side.

This portrait was painted for the Earl of Egremont. A replica, in the possession of Lord Hatherton, has been engraved in mezzotinto by Thomas Hodgetts. It was exhibited at the Royal Academy in 1831, No. 82 of the catalogue.

Purchased by the Trustees, November 1857. (21.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

SIR ELIJAH IMPEY. 1782–1809.

Painted by John Zoffany, R.A.

He was a schoolfellow of Warren Hastings at Westminster, and adopted the legal profession. In 1773 he went out to India as Chief Justice of the Supreme Court, and amassed a large fortune there. He incurred some blame on account of the execution of Nuncomar, and in 1780 was engaged in a controversy with his former friend Warren Hastings as to the respective authority of the Supreme Court and the Council of India. In 1782 he was summoned home to answer grave charges which had been preferred against him, but these were never proceeded with. He died at Newick Park, near Lewes.

Description.—A seated figure, seen to the knees, turned to the left, wearing a brown dressing-gown trimmed with fur, a plain white cravat and a white shirt-frill in front. He rests his right hand on a book placed upright on his knee, and rests the other on the arm of his chair. The smooth, round face is seen almost in profile turned to the left, his grey eyes looking in the same direction. The eyebrows are pale. His blue-grey hair is formally dressed. A red curtain occupies the upper left-hand corner, and the rest of the background is a dark plain brown colour. Light is admitted from the right-hand side.

Bequeathed, February 1872, by Sir Roderick Impey Murchison, Bart., K.C.B., F.R.S. (335.)

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 2 $\frac{1}{2}$ ins.

HENRY IRETON. 1610–1651.

Painted by Robert Walker.

One of Cromwell's generals and his son-in-law. Born in Nottinghamshire. He studied at Trinity College, Oxford, with a view to the legal profession, but his true bent was for the army; and this he followed by joining the Parliamentary forces when the Civil War broke out. He married the eldest daughter of Oliver Cromwell, 1646, and highly distinguished himself at the Battle of Naseby, and on other occasions. During the Commonwealth he became Lord Deputy of Ireland, and died of the plague at Limerick. Clarendon describes him as taciturn, reserved, uncommunicative, and as being "never diverted from any resolution he had taken."

Description.—The figure, seen to the waist, and turned to the left, is enclosed within a brown oval border, and clad in dark polished armour with gilt studs. The face is seen in three quarters turned to the left, his very dark grey eyes looking at the spectator. The eyebrows, moustaches, and tuft below the lip are yellow-brown. His hair is very dark sepia brown, and worn long, concealing the ears. The complexion is saturnine. He wears a plain square-cut collar fitting close to the chin. The background is plain dark brown. Inscribed below, to the left, "*General Ireton.*" Light is admitted from the right-hand side.

Formerly in the Lenthall collection.

Purchased by the Trustees, March 1858. (33.)

Dimensions.—2 ft. 5 $\frac{1}{2}$ ins. by 2 ft.

REV. EDWARD IRVING. 1792–1834.

Drawn by Joseph Slater.

Founder of the "Catholic and Apostolic Church." Born at Annan, in Dumfriesshire, and educated at the University of Edinburgh. He came to London in 1822, and was appointed minister to the Caledonian Asylum. His extraordinary eloquence soon attracted notice, and his chapel became crowded with a rich and fashionable congregation. He published many of his sermons and orations, which, in consequence of the views which they enunciated, caused his expulsion from the Scottish Church. He then established an independent sect, and conducted his services in a building in Newman Street, which had been Benjamin West's

picture gallery, and which was purchased for him by his followers. He died of consumption at Glasgow.

Description.—A head, small size, turned in three quarters to the right, wearing a raised collar; clerical bands are slightly indicated. Sketched in black and white chalk on grey paper faintly tinted with red. The figure is vignetted.

Purchased by the Trustees, May 1876, at the sale of Colonel Francis Cunningham's collection. (424.)

Dimensions.—8½ ins. by 6½ ins.

JOHN JACKSON, R.A. 1778–1831.

Painted by himself.

A distinguished portrait painter. Born at Lasingham in Yorkshire. By the kindness of Lord Mulgrave and Sir George Beaumont, Jackson was enabled to relinquish his father's calling, that of a tailor, and entered upon a course of study in London at the Royal Academy of Arts, where Wilkie and Haydon were his chosen companions. In 1815 Jackson was elected Associate, and in 1817 became a full Academician. At Rome, in 1819, he painted Canova for Chantrey, and for Lord Dover he executed the admirable portrait of Flaxman. Between 1804 and 1830 he exhibited no less than 145 pictures. He died at St. John's Wood.

Description.—Seen to the waist, wearing a dark grey coat and black collar, with an oval palette on his hand, looking earnestly at the spectator over his left shoulder. The eyes are very dark. Hair a dark rich brown. The face is seen in three quarters to the left. He wears a black stock with a white frill to the shirt in front. Light admitted from the right-hand side.

This portrait was engraved by Thompson in stipple for Arnold's "Library of the Fine Arts," 1831.

A similar picture, in which the palette is of a square shape, is in the possession of Lord Clifden; and another at Castle Howard, the seat of the Earl of Carlisle.

Purchased by the Trustees, February 1877. (443.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

KING JAMES I. OF ENGLAND, AND VI. OF SCOTLAND.
1566–1625. When a boy.

Painted by Federigo Zucharo.

The son of Mary, Queen of Scots. Succeeded Queen Elizabeth on the throne of England, 1603. Married, in 1590, Anne, daughter of Frederick II. of Denmark.

Description.—A full-length figure of a boy, standing, facing the spectator, on a grey floor. He wears a creamy-white jacket and sleeves, full round breeches to the knees, of a bronze-green colour, and pink stockings. His shoes are of the same colour as his jacket, and without rosettes. His small black hat is ornamented with white feathers, and a plain white double-folded ruff fits close to

his face. Similar ruffles are at his wrist. He rests his right hand on his hip, and holds a falcon on his left wrist. The face is seen nearly in full, his small grey eyes looking towards the spectator. The eyebrows are faintly marked and arched, the complexion fair, and the mouth small and of a pale red colour. A little sword hangs at his side by a slender crimson belt. No rings appear on his fingers. The background is a plain dark brown colour, and on it is inscribed:—
IACOBVS DEI GRATIA REX SCOTIVM. ANATIS SVAN 8. 1574.

In this year Zucharo passed into England from Flanders.

From the ancient mansion of Holme Lacy, Herefordshire, the seat of the Scudamore family. Described in a list of pictures dated 1785, printed in the Gentleman's Magazine for 1825.

A nearly similar picture, but on a smaller scale, is described in Vanderdoort's catalogue of the Collection of King Charles I., transcribed by Vertue, page 154, No. 10.

Purchased by the Trustees, February 1859. (63.)

Dimensions.—3 ft. 10 ins. by 2 ft. 5 ins.

(a.) **ANOTHER PORTRAIT.**

Painter unknown.

Description.—Nearly to the waist. A youthful portrait, wearing a black cloak over a white dress, a broad square white collar bordered with yellow lace, and a black tall hat, "turned up" with a diamond jewel over his left temple. A row of jewels down his white waistcoat, and a long blue ribbon (of the Garter). The face is seen in three quarters to the right, with fair complexion; smooth cheeks. Hair dark brown; beard and moustaches sandy; lips clear red. The dark grey eyes are looking at the spectator.

Transferred, June 1879, from the British Museum, to which it had been presented by Mr. Cook. (548.)

Dimensions.—1 ft. 9 ins. by 1 ft. 3 ins.

(b.) **ANOTHER PORTRAIT.** At the age of 55.

Painted by Paul van Somer.

Description.—In his coronation robes. The figure is full length, on a scale rather smaller than life, seated to the right in a red square-backed chair. He wears a full white lace ruff all round his face, and a long blue mantle lined with white satin over a red tunic. Beneath these are white breeches, stockings, and shoes, the last named adorned with rosettes. His feet rest upon a flat Turkey carpet without any footstool. His hands are quite bare, having neither gloves nor rings, and they rest on the arms of his chair. His black hat adorned with feathers, a part of the costume belonging to the Order of the Garter, is laid on a table to the right. The background is composed of Venetian leather hangings, and above the chair are a white and red rose with the motto "BEATI PACIFICI" on a label. His face is seen in three quarters turned to the right, the black eyes looking towards the spectator. His hair very dark sepia brown; the beard and moustaches lighter, and more yellowish. The badge of St. George and the Dragon suspended from the collar of knots and roses is very large, and composed of black stones. The cords which fasten his mantle are very long and end in two tassels which touch the ground. To the left of the chair is inscribed "*Jacobus. D. G. Britæ Magnæ REX ætæ 55. 1621.*" Light is admitted from the right-hand side.

Painted on canvas, prepared with a red ground.

Similar pictures, but with greater extent of background, are preserved at Knole Park, Sevenoaks, and at Ham House, Petersham, Surrey.

Purchased by the Trustees, July 1860. (109.)

Dimensions.—4 ft. 9½ ins. by 3 ft. 3 ins.

(c.) **ANOTHER PORTRAIT.** More advanced in years.

Painter unknown.

Description.—Bust. The aged countenance is seen in three quarters, turned to the right, wearing a black jewelled hat and a white drooping feather. His full plaited ruff fits close to the face. The dress is dark, with red sleeves. The cheeks are smooth, and the white beard and moustaches cut short. The dark eyes are fixed upon the spectator.

Painted on oak panel bevelled at the back.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford in 1758. (549.)

Dimensions.—1 ft. 5 ins. by 1 ft. 1½ ins.

KING JAMES II. 1633–1701.

Painted by John Riley.

Succeeded to the throne 1685. Married, (1st,) 1659, Anne Hyde, daughter of the Earl of Clarendon; (2nd,) 1673, Mary Beatrix d'Este, daughter of Alfonso, Duke of Modena. Abdicated 1688. Defeated at the battle of the Boyne, 1690. Died at St. Germain.

Description.—A standing figure, in full armour, seen more than half length, facing the spectator. He rests his left arm on a helmet with a plume of scarlet feathers, placed on a rock. His right hand, hanging down at his side, and covered with a brown glove and a deep gold fringe, grasps a truncheon. A crimson sash is wound round his waist. The aged and close-shaven face is seen almost in full, inclining slightly to the right, and his small black eyes are turned upon the spectator with a melancholy expression. The eyebrows are heavy and of a pale grey colour. His yellow-brown hair hangs low down on both sides, concealing the ears. He wears a handsome white lace cravat tied under the chin, the long ends hanging over a pale ribbon, which appears to have been intended for that of the Garter. A gold sword is at his side. The background is composed of dark clouds, and an engagement of cavalry in the distance to the left.

Purchased by the Trustees, May 1873. (366.)

Dimensions.—4 ft. by 3 ft. 2½ ins.

ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller in 1684-5.

The earliest portrait of this monarch painted with regal attributes.

Description.—A full-length figure, the size of life, standing facing the spectator in a suit of armour extending only to the knees, and a large blue mantle lined with ermine. His legs below the knees are covered with violet-coloured stockings, and his yellow leather shoes are ornamented with rich jewels instead of buckles. His right hand holds a sceptre surmounted by a ball and cross. The orb and regal crown are placed on a purple cushion behind to the left. His left arm, akimbo, is completely hidden in the ample folds of the blue mantle, which has been left unfinished. The closely-shaven pale face is turned in three quarters to the left, the side of the nose being in shadow. His dark grey eyes look listlessly towards the spectator, and the eyebrows are broad and of a dark brown colour. The hair is pale dull brown and worn very long. The jewelled "George" or badge of the Garter, attached to a pale blue ribbon, rests on his right hip. A stone pilaster with sculptured panelling rises behind to the left, and in the distance, to the right, is a man-of-war with sails full set, firing a salute, whilst two boats, one with a royal flag, are leaving the vessel. An anchor is seen conspicuously to the right of the figure in allusion to the freshly resumed office of Lord High Admiral. Signed on pedestal to the left, "*G. Kneller, Pe., 1684.*"

Observations.—The date 1684, which now would be 1685, is here given in accordance with the ancient mode of reckoning when each year was prolonged to the 25th of March instead of ending, as now, on the 31st of December. As Charles II. died on the 6th of February, the picture obviously belongs to the first two months of James's reign.

Purchased at the Hamilton Palace sale, July 1882. (666).

Dimensions.—7 ft. 7½ ins. by 4 ft. 8½ ins.

For another portrait, *see* the CHILDREN of CHARLES I; page

**PRINCE JAMES FRANCIS EDWARD STUART, THE CHEVALIER
DE ST. GEORGE. 1688-1766.**

Painted by Alexis Simon Belle.

Commonly called James III. by his adherents in France and Italy, and "the Old Pretender" by the public in England. Only son of James II. and his second consort, Mary of Modena. Born at St. James's Palace. Married, in 1719, to Clementina Maria Sobieski, granddaughter of John III., King of Poland. Died at Rome.

Description.—A half-length figure, seen to the waist, turned to the right, wearing a silvered breast-plate, the rich blue ribbon of the Garter, and yellow-green sleeves. A grey mantle covers his left arm. The hands are not seen. The close-shaven, youthful face, with fair complexion and full red lips, is seen in three quarters turned to the left. His rich brown (chestnut) eyes look at the spectator. The eyebrows are broad and of a pale brown colour. His dark yellow-brown hair hangs to the shoulders. A cravat of white lace is tied close up under his chin. The background is a plain pale grey.

Purchased by the Trustees, April 1872. (348.)

Dimensions.—2 ft. 7 ins. by 2 feet.

(a.) **ANOTHER PORTRAIT.**

A miniature, painted in oils on copper, by Alexis Simon Belle.

Description.—Similar to the preceding, but seen only to the waist. The cravat under the chin is plain white: the eyes are darker and equally turned upon the spectator. His sleeve is purple instead of green. The background is a plain dark sepia brown.

Purchased by the Trustees, December 1868. (273.)

Dimensions.—Oval, $2\frac{1}{2}$ ins. by 2 ins.

(b.) **ANOTHER PORTRAIT.**

Painted by Anton Raphael Mengs.

Description.—Seen to the waist, in grey-brown coat, embroidered with gold, wearing the ribbon of the Garter over the St. Andrew badge of the Thistle. The face is turned in three quarters to the left. Eyes very dark brown, fixed on the spectator. Pale complexion; pale red and very full lips. Dark grey wig, one end of it descending on his left shoulder. His right hand is raised and boldly foreshortened, in the act of pointing forward. The crown beyond it is of the Polish form, in reference probably to Clementina Sobieski, his wife.

This picture had belonged to the secretary of Cardinal York.

Purchased by the Trustees, June 1876. (483.)

Dimensions.—2 ft. $\frac{1}{2}$ in. by 1 ft. $6\frac{1}{2}$ ins.

MRS. ANNA JAMESON. 1794–1860.

A marble bust, sculptured by John Gibson, R.A.

A highly gifted and popular writer on art and social subjects. Born in Dublin. Her father, Mr. D. B. Murphy, was miniature painter to the Princess Charlotte. She married in 1825 Mr. Jameson, who obtained a legal appointment in the West Indies and afterwards became Chancellor in the Dominion of Canada; but his wife did not accompany him. She devoted herself to literature, and visited Germany in 1833 and Canada in 1836. Italy she had known in earlier days. Few writers have done so much as Mrs. Jameson to refine the public taste, and to diffuse a knowledge of the great masters of art. Professor Wilson, in the "Noctes," pronounces her one of the most eloquent of our female writers, full of feeling and fancy; a true enthusiast with a glowing soul. Her earliest essay on social subjects was "Woman's Mission and Woman's Position," which appears in "Memoirs and Essays," 1846. "Sacred and Legendary Art,"

"Legends of the Monastic Orders," and "Legends of the Madonna," which she regarded as the special work of her life, and by which she chiefly desired to be remembered, belong to a later period. More had been intended; but she did not live to carry out the undertaking. Mrs. Jameson died at Ealing, 1860.

Description.—Life size. In modified classical costume. The head is turned directly in front, and the hair, parted in the middle, falls on each side in long ringlets concealing the ears. On her head is a close-fitting cap descending in a peak on the forehead, over which is thrown a veil of long drapery, the longest fold of which hangs down in front on her right side. The eyeballs are not indicated, but the eyes have a penetrating expression, and appear to be looking straight forward. The bust is cut square at the shoulders to suit a classical terminus. Inscribed at the side, JOHN GIBSON, FACIT., ROMA, and the pedestal bears the following inscription in gold letters:—

"A distinguished critic and writer upon Art, endowed with poetic genius and a vigorous understanding, she threw new light on the Christian legends, which inspired the painters and sculptors of the past, and awakened a clearer comprehension of truth and beauty in art as well as in nature. In her later years she roused public attention to the sufferings of educated women vainly endeavouring to earn a competency, and to the necessity of improving their condition by removing unfair obstacles, and by rendering labour as honourable as wealth. This bust is erected by those who esteem her genius and virtue, among whom is her friend the sculptor, who executed the work in her honour, John Gibson, R.A., of Rome."

Transferred from the South Kensington Museum, with the sanction of the Lords of the Council on Education, November 1883. (689.)

FRANCIS, LORD JEFFREY. 1773-1850.

A marble bust, sculptured by Patrick Park.

Judge, politician, and literary reviewer. Born at Edinburgh, and educated at the High School and at the University of Glasgow. In 1791 he was entered of Queen's College, Oxford, but returned to Edinburgh the following year, and attended the University classes of law and history. In 1794 he was called to the Scottish bar. It is, however, as editor and contributor to the "Edinburgh Review" that his name is most generally known. His connexion with this work commenced in 1803, and extended through a period of 26 years. He entered Parliament in 1830, became Lord Advocate of Scotland under the Grey administration, and represented the city of Edinburgh in the first Reform Parliament. In 1834 he was raised to a judgeship on the Scottish Bench. He died at his seat of Craig Crook, near Edinburgh. His biography was published by his friend, Lord Cockburn, in 1852.

Description.—Bare neck, with drapery wound round the shoulders. His hair is brushed back above the forehead. Full bushy eyebrows and short crisply curled whiskers. The eyeballs are not indicated. His face, with a smooth chin, is turned towards his right shoulder. There is no inscription or date upon the sculpture.

This bust was exhibited at the Royal Scottish Academy in 1849.

Purchased by the Trustees, August 1861. (133.)

GEORGE, LORD JEFFREYS. 1648–1689.

Painted by Sir Godfrey Kneller.

Lord Chancellor. The name of Jeffreys has become almost proverbial in this country for an unjust and cruel judge. Born in Denbighshire, of Welsh parents, he was educated successively at Shrewsbury Grammar School, at St. Paul's, London, and at Westminster, under Dr. Busby. In 1663 he was admitted a member of the Inner Temple, and his way to Court favour was secured by his appointment as solicitor to the Duke of York, 1677, soon after which he received the honour of knighthood. In 1678 he became Recorder of London; in 1679 Chief Justice of Chester; and King's Serjeant in 1680. The trial of Algernon Sidney in 1683, was the commencement of his career as Chief Justice of the King's Bench. He became a Privy Councillor, and was raised to the peerage as Baron Jeffreys of Wem, 1685. The notorious "Campaign in the West" occurred this year, and was immediately followed by his appointment as Lord Chancellor, September 1685. Being involved in the fall of his Royal Master in 1688, and justly obnoxious to popular indignation, he concealed himself in disguise in Wapping; but being recognized by one who had encountered his frown on the bench, he was conveyed to the Tower, where he expired in April 1689.

Description.—As Recorder of London. Seen to the knees, seated to the left, in an arm-chair. He wears a scarlet robe with black edging down the front, over a black suit, and holds in his right hand a small paper, partially unrolled, on which is inscribed: SENATUS POPULVS QVE LORD. Another roll lies on a red-covered table beside him. The smooth-shaven and brown-complexioned face is seen in three quarters turned to the right. His very dark brown eyes look at the spectator. The hair is of a dark rich yellow-brown colour, massed in close curls, descending on the forehead and hanging low down on each side, so as to conceal the ears. The eyebrows are clearly defined. He does not wear any cap. His plain white square-cut band, fitting close under the chin, has a broad edging of lace; but no strings or tassels. His hands are bare, and without any rings.

Purchased by the Trustees from a descendant of the Chancellor's younger brother, November 1858. (56.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

SIR LEOLINE JENKINS. 1623–1685.

Painted by Herbert Tuer, at Nimeguen.

Statesman. Born in Glamorganshire. Leoline, or more properly Llewellyn, Jenkins, devoted himself in early life to the education of young gentlemen, some of whom he accompanied to Oxford; and he also travelled abroad with his relative, Mr. Lewis Aubrey. On the resignation of Dr. Francis, about 1660, he was elected

Principal of Jesus College, towards the maintenance of which he subsequently bestowed some liberal endowments. By the Government of Charles II. Jenkins was appointed a Judge of the High Court of Admiralty and of the Prerogative Court. In 1673 he became ambassador and plenipotentiary, together with Lord Sunderland and Sir Joseph Williamson, for the treaty proposed at Cologne. In 1674 his name appears as the judge engaged in deciding the contest respecting Milton's will. In 1678 he was named, together with Lord Berkeley and Sir William Temple, plenipotentiary at Nimeguen. In 1680 he succeeded Mr. Henry Coventry in the office of Secretary of State, and was sworn a Privy Councillor. In 1683 he took an important part in the discovery of the Rye-house Plot. He resigned the seals of office in April 1684, and spent the remainder of his life in retirement at Hammersmith.

Description.—Seen to the knees, seated to the right in a scarlet arm-chair, wearing a black dress with a bunch of black ribbons at his shoulder, and a square white band fitting close to the chin, with a very deep bordering of open lace below. He has full white sleeves and rich lace towards the wrists. His right hand rests on the arm of the chair and his left holds a paper with writing on it. On a table to the right is the treaty folded, with a large wax seal hanging from it. The sallow, close-shaven face is seen in three quarters turned to the right, the dark eyes looking at the spectator. His hair is very dark sepia brown, hanging low down on both sides, concealing the ears. There are faint indications of moustaches which are reduced to two thin straight lines not exceeding the width of the mouth. Books on shelves and a curtain compose the background. Signed and dated by the artist, "*Herbert Tuer fecit. Neomagi, 1679.*"

A duplicate of this picture hangs in the hall of Jesus College, Oxford.

Sir Leoline's correspondence and other writings were published by Wm. Wynne, in two large folio volumes, London, 1724, with an engraving from this portrait by G. vander Gucht, dated 1723, as a frontispiece.

Presented by the Rev. J. M. Traherne, February 1860. (92.)

Dimensions.—4 ft. by 3 ft.

EDWARD JENNER, M.D., F.R.S. 1749-1823.

Painted by James Northcote, R.A.

The discoverer of the system of Vaccination. He was born at Berkeley, in Gloucestershire, educated at Cirencester, and apprenticed to a surgeon at Sudbury. In London he became a pupil of John Hunter, with whom he studied medicine at St. George's Hospital. In 1773 he returned to his native village. In 1792 he obtained the degree of M.D. from the University of St. Andrew's. Jenner seems to have first turned his attention towards inoculation about the year 1780, but his earliest memoir on the subject was not published till 1798. He also published various

papers on natural history, and especially one relating to the habits of the cuckoo. The House of Commons voted him a grant of 10,000*l.* in 1802, and 20,000*l.* in 1807, in recognition of the great benefits which the discovery of vaccination had secured to his fellow creatures.

Description.—Seen to the knees, facing the spectator, seated in a square red arm-chair, dressed in a black suit, with a plain white cravat, and no shirt-collar. He holds a pen in his right hand down at his side, and his left elbow rests on a carpet-covered table, on which lie papers and an inkstand. A book beside him is placed upright and opened to show a drawing of a cow encircled by the medical serpent having its tail in its mouth. Beneath is inscribed "*On the Origin of the Vaccine Inoculation by Edward Jenner, M.D., F.R.S., 1801.*" Behind this volume are the hoof of a cow and an anatomical preparation in a bottle. His round, closely-shaven face is seen in three quarters turned to the right. The pale clear blue eyes look at the spectator. His hair is white. The fingers of his left hand touch the cheek.

This portrait was engraved in stipple by Ridley, for the "*European Magazine*," 1804.

Presented, February 1859, by James Carrick Moore, Esq. (62.)

Dimensions.—4 ft. 3 ins. by 3 ft.

HENRY JERMYN. See ST. ALBANS.

DOUGLAS JERROLD. 1803–1857.

Painted, in 1853, by Sir Daniel Macnee, P.R.S.A.

Wit, journalist, and dramatist. Born in London. The son of a theatrical manager. After serving for two years as a midshipman in the Royal Navy, he entered a printer's office and worked as a compositor. He early began to write for the stage, and was the author of many successful plays, of which "*Black-Eyed Susan*" and "*Rent Day*" are the best known. He was also a large contributor to "*Punch*" and "*Blackwood*."

Description.—A half-length figure, seated to the left, wearing a black frock-coat, a dark green waistcoat, a black neckerchief tied in a bow, and a high standing white shirt-collar. His very sallow, pale, and close-shaven face is seen in three quarters turned to the left. The pale grey eyes look keenly at the spectator, and his grey hair rises in the centre above his forehead. A distant view of St. Paul's in gloomy moonlight is seen to the left. Inscribed in red letters in the right-hand corner, "*Daniel Macnee, R.S.A. 1853.*" Light is admitted from the right-hand side.

Presented, December 1869, by W. Hepworth Dixon, Esq., F.S.A. (292.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

JOHN JEWEL, D.D. 1522–1571.

Painter unknown.

Bishop of Salisbury. One of the most distinguished prelates of the Reformed Church of England. Born in Devonshire, and educated at Barnstaple, whence he removed to Merton College, Oxford. He early imbibed Protestant principles, and in the reign of Edward VI. was appointed to the living of Sunningwell, in Berkshire. When Queen Mary came to the throne, his zeal on behalf of the Reformation caused his expulsion from Oxford, and he retired to the continent, where he resided until the accession of Elizabeth. He then returned to England, and in 1559 was made Bishop of Salisbury. He was the author of many controversial works, the most celebrated of which is the "Apology for the Church of England," written in Latin. He died at Monkton Farleigh, and was buried in Salisbury Cathedral.

Description.—A bust picture, smaller than life. His dress is entirely black, with a small white frill fitting close to the cheek, and a plain black cap. The smooth-shaven face is seen in three quarters turned to the right. His small dark eyes look towards the spectator. The moustaches, of a pale grey colour, are faintly indicated. The background is a flat opaque red. Inscribed, to the left of the head,—"*Jewel B of Salisbury.*"

The engraving in the "Heroologia," page 169, is somewhat different from this. He there wears a plain turn-down collar instead of a frill.

Purchased by the Trustees, June 1867. (242.)

Dimensions.—Panel, 1 ft. by 10 ins.

JOAN OF NAVARRE, SECOND QUEEN CONSORT OF HENRY IV.

Died 1437.

Sculptor unknown.

Daughter of Charles II., King of Navarre and Count of Evreux, and Joan, daughter of John, King of France. Widow of John, Earl of Montford, Duke of Brittany. Married at Winchester in 1403, and crowned with great magnificence at Westminster in January of the following year. Died at Havering-atte-Bower.

Description.—A half-length figure. She wears a richly-ornamented crown, and her hair is bunched out in small curls on each side; a small veil descends from the back of her head. She wears a collar of SS. round her neck, but the device formerly appended to it has been destroyed. A slender mantle covers her arms, and the two sides of it are joined by a richly ornamented band crossing the breast. Her long gown is covered with a jacket having a border formed like two letters C placed back-to-back,* and a row of ornamented studs or buttons down the front between them.

This is perhaps the earliest appearance of the letter S as a device upon collars. See Planché's "British Costume," edition 1849, page 175.

* Forming what is known in heraldry as *Flanches*.

Electrotyped from the full-length alabaster effigy on the tomb of her husband in Canterbury Cathedral.

There is an etching of this by C. A. Stothard, 1817, at page 79 of his "Monumental Effigies."

Purchased by the Trustees, February 1875. (398.)

SAMUEL JOHNSON, LL.D. 1709-1784.

Modelled in terra-cotta by J. E. Boehm, R.A.

One of the most eminent literary characters of the last century. He was born at Lichfield, where his father was a respectable bookseller, but compelled, by misfortune, in 1731, to limit his son's studies and to remove him from Pembroke College, Oxford, before taking his degree. Samuel Johnson became usher at a grammar school in Leicestershire and married a widow lady named Porter. He then opened an academy at Edial, near Lichfield, but this proving unsuccessful, he, in 1735, accompanied by Garrick, who had been his pupil, set out for London. Here he became acquainted with Cave, the proprietor of the "Gentleman's Magazine," to which he largely contributed. His poem of "London" was published anonymously in 1738. In 1747 he began, and in 1755 completed, his great work "A Dictionary of the English Language." Meanwhile he produced, in 1749, "The Vanity of Human Wishes," and the series of papers named "The Rambler." In 1759 he wrote "Rasselas." The University of Dublin conferred on him the honorary degree of Doctor of Laws in 1765, and he had previously in 1755 received by diploma from Oxford the degree of Master of Arts. His edition of Shakespeare was published in 1765. His last work of importance was the "Lives of the Poets," completed in 1781. When in his 64th year, he undertook his celebrated tour to the Hebrides in company with his faithful biographer Boswell. Johnson was in all respects massive. His exterior was unwieldy, his manners were not polished, but he had a tender heart. His colloquial talents were pronounced by Macaulay to be of the highest order. He was buried in Westminster Abbey, but the monument erected to his memory is in St. Paul's.

Description.—A half-length figure, on a small scale, seen bare-headed, wearing his natural hair. The eyes are closed, his face is smooth, and the shirt collar is thrown back to show the open neck, with a large mantle round his shoulders. The hands are raised as if in gesticulation during conversation.

This model is based on a mask that was taken by Dr. Cruikshank from Dr. Johnson after his decease, and now in the

possession of the Royal Literary Fund, and completed from a well-known portrait painted by Sir Joshua Reynolds, which is at Knole Park, the seat of Lord Sackville, and a duplicate belonging to the Duke of Sutherland at Stafford House, St. James's.

Presented, March 1881, by the artist. (621.)

Dimensions.—1 ft. 5 ins. high.

INIGO JONES. 1573–1652.

Copied by Henry Stone from Van Dyck.

Architect of the Banqueting House, now Chapel Royal, at Whitehall. Born near Smithfield, the son of a respectable cloth-worker of the same name, who could afford him but a very slender education. Having a taste for art, young Inigo visited Italy and painted landscapes; but it was at Venice, where he resided some years, that he concentrated his talent upon architecture. He practised at Copenhagen in the service of King Christian IV., brother of Anne, then Queen of England, and is said to have assisted in building the Danish Palace of Frideriksborg. On his return to London, he obtained the patronage of the Queen, and was appointed to the service of Henry, Prince of Wales. At this time the taste and ingenuity of Inigo Jones were frequently employed upon court masques, an entertainment then in vogue, in the production of which he was associated with Ben Jonson. After the death of Prince Henry, Inigo paid a second visit to Italy, and returned, in 1615, to fill the appointment of Surveyor of Works to the Crown. His masterpiece, the Banqueting House, was completed in 1622. Jones added a classic portico to the west end of old St. Paul's. He built the Queen's House at Greenwich, and laid out Lincoln's Inn Fields and Covent Garden Market. The church in the latter was begun in 1631, and consecrated by Bishop Juxon in 1638. The outbreak of the Rebellion, and Jones's steady adherence to the Roman Catholic faith, limited his public works, and his later years were clouded with vexation and disappointments. But his name is honourably connected with the construction of many noble mansions in various parts of the country. His official residence was in Scotland Yard. He died, unmarried, at Somerset House, in the Strand, and was buried with his parents in the Church of St. Bennet, Paul's Wharf.

Description.—A bust portrait, within an oval spandril, dressed in plain black, with a broad white square-cut collar, and a small black cap. The face is turned in three quarters to the right, his very dark brown eyes looking slightly upwards in the same direction. His hair is shaggy, and of a deep rich brown colour, whilst the beard and moustaches are pale grey. The lower lip is of a clear red colour. The background is plain yellow-brown.

Similar to a picture formerly in the Houghton Collection and now at St. Petersburg, which was engraved in mezzotinto, by Valentine Green, in 1775, and on a small scale by W. Edwards in 1830 as a frontispiece to Vol. 4 of Allan Cunningham's "Lives of Painters," &c. See also Dr. Waagen's "Gemäldesammlung in der Ermitage zu St. Petersburg," 1864, page 151.

Presented, February 1880, by the Rev. J. Fuller Russell, B.C.L., F.S.A. (603.)

Dimensions.—2 ft. 1 in. by 1 ft. 9 ins.

BEN JONSON. 1574–1637.

An old copy from Gerard Honthorst.

Poet and dramatist. Born in Westminster, the posthumous son of a clergyman, and educated at Westminster School under Camden. After being compelled by his stepfather to work for a short time as a bricklayer, he enlisted in the army, and served against the Spaniards in the Netherlands. On his return he entered at St. John's College, Cambridge, but soon after went on the stage. He was not successful as an actor, and, having the misfortune to kill a fellow-player in a duel, was thrown into prison. Soon after his release he commenced writing for the stage, and in 1598 produced his comedy "Every Man in his Humour;" in 1603 appeared "Sejanus;" in 1609, "Epicoene, or the Silent Woman;" and in the following year "The Alchemist." During the reign of James I. he was much employed in composing masques for the Court, and in 1619 became Poet Laureate. In the same year he journeyed on foot to Edinburgh to visit Drummond, of Hawthornden, and their "Conversations" were afterwards published. He was buried in Westminster Abbey, with the inscription over his grave: "O rare Ben Jonson."

Description.—A bust portrait, smaller than life. He wears a black dress, with a plain white turned-down collar. The face is seen nearly in full, but partly tending to the right. His dark brown eyes look at the spectator. His complexion is ruddy, and a mole is conspicuous on his left cheek next to the nostril. The eyebrows are not strongly marked. His hair a dark glossy brown and very curly. The beard and moustaches are a reddish-brown. Background plain brownish-yellow.

Purchased by the Trustees, March 1873. (363.)

Dimensions.—Panel, 1 ft. 2 ins. by 11 ins.

WILLIAM JUXON, D.C.L. 1582–1663.

Painter unknown.

Archbishop of Canterbury. Born at Chichester, and educated at Merchant Taylors School, London. In early life he assiduously

studied the law. He was the friend and companion of Laud, whom he succeeded in 1621 as President of St. John's College, Oxford, and subsequently in some of the highest preferments in the Church. In 1633 he became Bishop of London. He vainly endeavoured to guide the Crown regarding the condemnation of Strafford; and attended King Charles on the scaffold, receiving his dying injunction "Remember." At the Restoration, as Archbishop of Canterbury, in 1661, Juxon placed the crown on the head of Charles II., and lived to see the passing of the Act of Uniformity.

Description.—In episcopal robes, seen to the knees, facing the spectator, holding in his right hand the wand of the Lord Treasurer, to which office he was appointed in 1636.

The picture is similar in costume to the portraits of Juxon's guide and friend, Archbishop Laud, at Lambeth Palace and in this Gallery, excepting that, instead of a small frill, he wears a plain band round his neck. At Longleat an original portrait of Juxon is preserved, the head of which was engraved by Vertue for the 8vo edition of Clarendon's "Rebellion." A fine portrait is also in the Deanery at Worcester.

Purchased by the Trustees, May 1878. (500.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

ANGELICA MARIA CATHERINE KAUFFMAN, R.A. 1740–1807.

Painted by herself.

Painter of ornamental and classical subjects and portraiture.

Born, according to recent discoveries, in the village of Schwartzenburg, in the Bregenzer Wald, and not at Coire. At an early age she attained great proficiency in music and languages. She studied painting in Italy, and established herself in England in 1765, under the patronage of the Queen and many of the nobility. She was nominated one of the original members of the Royal Academy in 1769. In 1782 she married a Venetian painter named Zucchi, with whom she retired to Rome, and died there at the age of 67.

Description.—An oval picture. A half-length figure, in a white dress, with yellow scarf, seated to the right. Her face is seen in three quarters turned to the right, and her brown eyes are fixed on the spectator. She rests her right hand, holding a porte-crayon, on a brown portfolio, and the other hand is raised to her breast, wearing no ring. The background is plain dark grey.

Purchased by the Trustees, June 1876. (480.)

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN KEATS. 1795-1821.

Painted at Rome, by Joseph Severn.

Post. Born in Moorfields. Educated at a private school at Enfield; but in 1810 left school to enter upon his studies for the surgical profession. He found these far from congenial to him; and seven years later, 1817, he retired to the Isle of Wight, and produced his "Endymion." This, with "Lamia" and "Hyperion," are his principal poems. Finding his health decline, and threatened with consumption, he sought, in company with his friend Joseph Severn, the benefit of a warmer climate in Italy; but in vain. Keats died at Rome, and was interred there in the Protestant burial-ground. Upon his tomb were inscribed at his own request the following words:—"Here lies one whose name was writ in water." The ashes ("cor cordium") of Shelley, whose elegy, the "Adonais," is well remembered in connexion with Keats, now rest near him.

Description.—An upright square picture. A full-length figure, on a small scale, seated on a cane-bottomed chair to the right, with his head bent forward, reading a book open across his knee. He rests his left elbow on the back of a second chair placed beside him. The youthful poet is dressed in a plain dark suit with a small shirt-collar and necktie. On the wall of the apartment hangs an engraving of Shakspeare in a black frame, and to the right, through a window opening to the ground, is a view into a garden. The face, seen in profile to the right, is almost entirely in shadow, light being admitted through the open window behind. The face is boyish and close shaven. The hair a deep rich yellow-brown colour. Signed, on the carpeted floor to the right, "*J. Severn, Rome, 1831.*"

A letter written by Mr. Severn, December 22nd, 1858, contains the following particulars:—"The room, the open window, the carpet, chairs, are all portraits, even to the mezzotinto portrait of Shakspeare, given him by his old landlady in the Isle of Wight.* On the morning of my visit to Hampstead (1819) I found him sitting with the two chairs, as I have painted him. After this time he lost his cheerfulness, and I never saw him like himself again."

Presented, January 1859, by S. Smith Travers, Esq. (58.)

Dimensions.—1 ft. 10½ ins. by 1 ft. 4½ ins.

(a.) ANOTHER PORTRAIT.

Painted by William Hilton, R.A.

Based on a miniature by Joseph Severn.

Description.—Seen to the waist, facing the spectator, with a book laid open before him. He rests his cheek on his left hand, and wears a loose gray coat, with a large white turn-down collar. His face is seen in three quarters turned to the right, and his large glistening eyes look away in the same direction. The face is close shaven and the neck open. His rich, dark brown hair is parted in the middle over the forehead. The background is plain dark sepia brown.

Purchased by the Trustees, March 1865. (194.)

Dimensions.—2 ft. 5 ins. by 2 ft.

* Compare, *Life of Keats* by Sidney Colvin, 1887, page 69.

(b.) ANOTHER PORTRAIT.

Electrotype.

From a plaster mould, taken from life, in the studio of Benjamin Robert Haydon under his superintendence.

This cast belonged to John Hamilton Reynolds, an intimate friend of John Keats, and devolved to his sister, Miss Charlotte Reynolds, of Hampstead, by whom it was presented to this Gallery, June 1883. (686.)

(c.) A COPY FROM THE SAME IN OIL COLOURS.

Description.—Profile to the right. Light admitted from the right-hand side, so as to cast the side of the nose in shadow. Signed, *L. Sampson*, pinxit, 1888.

Presented, May 1888, by the Earl of Derby, K.G. (686a.)

GEORGE KEITH, TENTH AND LAST EARL MARISCHAL OF SCOTLAND. 1693–1778.

Painted at Rome, in 1752, by Placido Costanzi.

Served under Marlborough, and was a Captain of the Guards to Queen Anne. Being attainted for his share in the Insurrection of 1716, when he proclaimed the Pretender at Edinburgh, he lived many years in exile. He entered the Prussian service, and became, in 1751, Frederick the Great's Ambassador at Paris. He received a pardon in 1759, when he returned to England; but speedily withdrew to the Continent. At Neuchâtel, in 1762, he became the patron and friend of Rousseau. He died at Potsdam, having enjoyed the intimate friendship of Frederick II. of Prussia.

Description.—Small full-length figure standing by his horse. The face is seen in full, his small dark grey eyes looking at the spectator. His crimson mantle is trimmed with ermine. A black boy, wearing a white turban, curbs his brown horse. On a shield lying on the ground in the left-hand corner are the arms of Keith, namely, Ar. on a chief gu. three palets or. Behind the shield two batons, and round the border the motto, "Veritas vincit." The rock and castle of Edinburgh appear in the distance, to the left. Dark blue sky behind the Marischal.

Painted on copper, which is plain at the back.

A similar picture, painted on canvas, is in the collection of Earl Stanhope at Chevening.

Transferred, June 1879, from the British Museum, to which it had been presented by Lord Glenbervie. (552.)

Dimensions.—1 ft. 5 ins. by 1 ft. $\frac{1}{2}$ in.

JOHN PHILIP KEMBLE. 1757–1828.

Painted, about 1795, by Gilbert Stuart.

Actor. A native of Prescott, in Lancashire. His father was manager of an itinerant company of actors, performing for the

most part in Staffordshire and Warwickshire. John Kemble was educated at the English College at Douay, in France. He returned to England at the age of 19, and adopted the profession of the stage, first appearing in London, in 1783, as Hamlet. In the ensuing years Mr. Kemble produced a series of Shakspeare's plays with a propriety of costume and richness of decoration which had never till that time been attempted, and with an effect and energy for which his great personal advantages and refined mental cultivation eminently qualified him. The classical parts of Coriolanus, Brutus, and Cato placed him without a rival. In Richard the Third and Macbeth he was also greatly admired, while his character and conduct in society were always such as to raise the theatrical profession to a very high standard. In the year 1817 Kemble took leave of the stage, and retired to Lausanne, in Switzerland, where he died.

Description.—Seen to the waist, enclosed within a dark oval spandril. The figure is turned to the right, with his arms folded, and wears a dark indigo-blue coat with gilt buttons, and a yellow waistcoat. The white frill of his shirt projects below the plain white cravat round his neck. His black piercing eyes are fixed on the spectator. His hair is grey powdered and dressed in formal fashion, and gathered in a black bag behind. The background is a plain yellow-brown colour.

This portrait was engraved in stipple, whilst in the possession of Mr. Twiss, by Ridley, for the "Monthly Mirror," March 1797.

Presented by John T. Delane, Esq., July 1858. (49.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

(a.) **ANOTHER PORTRAIT.**

A bronze bust, modelled in Liverpool, by John Gibson, R.A.

Description.—On a small scale, without any drapery. The face is closely shaven, and turned straight forward. The hair is divided in the middle in a severe classic fashion. The eyeballs are not marked. Inscribed in front, KEMBLE: and on the side of the terminal support,—

I. GIBSON F.
LIVERPOOL
1814.

Presented by the artist, July 1862. (149.)

(b.) **ANOTHER PORTRAIT.**

Painted by Sir Thomas Lawrence, P.R.A.

As Hamlet in the Graveyard Scene.

Description.—The actor, aged 44, stands at full length, in a dark furred cloak, facing the spectator, wearing a black cap and feathers, and holding a skull in his left hand. The background, with very low horizon, exhibits an expanse of calm sky, and the moon rising behind the cathedral towers to the left.

This picture was exhibited at the Royal Academy in 1801, under the simple designation "Hamlet." At the death of the painter in 1830, it was, with the King's permission, exhibited at the British Institution, and in 1836 presented to the National Gallery by His Majesty King William IV. It should be noted that the actor's face is shown as he appeared in private life, without any theatrical disguise.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (694.)

Dimensions.—9 ft. 7 $\frac{1}{4}$ ins. by 6 ft. 3 ins.

THOMAS KEN, BISHOP OF BATH AND WELLS. *See THE SEVEN BISHOPS*, page 499.

H.B.H. EDWARD, DUKE OF KENT, K.G. 1767–1820.
Represented at the age of 19.

*An oval medallion, modelled in red wax, in 1786,
by Thomas Engleheart.*

Fourth son of King George III. and father of Her present Majesty Queen Victoria. Married at Coburg, in 1818, to Her Serene Highness Victoria Maria Louisa, youngest daughter of the Duke of Saxe Coburg, and widow of the Prince of Leiningen. Died at Sidmouth.

Description.—On a small scale, seen to the waist, in profile, turned to the left. He wears the star of the Order of the Garter on his breast, and the ribbon appears beneath the lace frilling of his shirt. The hair is dressed artificially, with a long curl covering the upper part of his ear, and gathered in a tied knot behind. Mounted upon a surface of blackened glass.

Presented, February 1866, by Edmund Christy, Esq. (207.)

ANOTHER PORTRAIT.

Painted by Sir William Beechey, B.A., in 1818.

Description.—To the waist, wearing a scarlet uniform, gold epaulettes; a plain black stock round the neck and no white collar above it. The star of the Order of the Garter is on his left breast. An oval badge of the Order of St. Patrick* hangs by a short blue ribbon from his neck in front and rests on the broad blue ribbon of the Garter, which passes from his left shoulder crossing the regimental white belt. The face is turned almost in profile to the right, his clear blue eyes looking in the same direction. The top of his head is quite bald, but the hair over the ears and whiskers are very full and of a deep rich brown colour. The eyebrows are broad, and pale yellow-brown. The complexion is clear and inclining to ruddy, the chin double and the lips pale red, and glossy. The background is a dark, cloudy sky.

* His Royal Highness was created Earl of Dublin, and on the 17th March 1783 nominated a Knight Companion of the Order of St. Patrick. In 1818 he acted as President of the Benevolent Society of St. Patrick.

A similar picture, "in possession of the Duke of Sussex," has been engraved in line on an octavo plate by Charles Warren.

Bequeathed by Lord Hatherley, and accepted by the Trustees, October, 1881. (647.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{4}$ in.

LLOYD KENYON, LORD KENYON. 1732–1802.

Painted by Sir Martin Archer Shee, P.R.A.

Lord Chief Justice of England. Born at Gredington, in Flintshire. After being articled to an attorney at Nantwich, he entered at Lincoln's Inn in 1754, and was called to the bar in 1761. Having distinguished himself in 1780 by his defence of Lord George Gordon, he was in 1782 made Attorney General, and elected M.P. for Hindon. In 1784 he became Master of the Rolls, and in 1788 succeeded Lord Mansfield as Chief Justice of the King's Bench, when he received a peerage. He died at Bath.

Description.—To the waist, in scarlet cape and fur, long broad judicial wig which partly conceals the bands, and no collar. The face is seen in three quarters to the left. Dark eyes, looking rather to the left. Plain dark background. Light admitted from the right hand.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given in 1840. (469.)

Dimensions.—2 ft. 5 $\frac{1}{2}$ ins. by 2 ft. $\frac{1}{4}$ in.

AUGUSTUS, VISCOUNT KEPPEL. 1727–1786.

Painted by Sir Joshua Reynolds, P.R.A.

Admiral. Second son of William Anne, second Earl of Albemarle. He entered the navy at an early age, and served in the South Seas under Commodore Anson. After a long course of distinguished service in various parts of the world, he obtained, in 1778, the rank of Admiral of the Blue. In the same year Lord Sandwich, then presiding at the Admiralty, gave him command of a fleet destined to protect the English coasts. A partial engagement took place with the French fleet, but no decisive result having been obtained, the nation felt dissatisfied. Charges and counter-charges were brought against each other by Admiral Keppel and his second in command, Sir Hugh Palliser. A court-martial was held at Portsmouth early in 1779, which resulted in the acquittal of Keppel, and a vote of censure

on Sir Hugh. The services of Keppel were rewarded in 1782 by his elevation to the peerage as Viscount Keppel, and he was appointed First Lord Commissioner of the Admiralty.

Description.—A half-length figure, wearing a plain naval uniform, standing to the left. His dark blue coat is faced with white and gold, without epaulettes, and his white waistcoat is trimmed with gold. A small white frill projects from under his white cravat, but they are little seen in consequence of the top edge of his coat fitting close up to the face. He rests his right hand on the golden hilt of his sword; the other hand is planted against his hip. The ruddy, close-shaven face is seen in three quarters turned to the left, and the dark grey eyes are fixed on the spectator. The gray eyebrows are very bushy. His yellow-grey hair is dressed in formal fashion. Very dark background. Light is admitted from the right-hand side.

This picture was presented by Keppel to his friend John Dunning, afterwards Lord Ashburton, in acknowledgment of his legal services during the Portsmouth trial. A second portrait, by the same painter, was presented in gratitude to Edmund Burke, who referred to it in his noble panegyric contained in an address to the Duke of Bedford. The following eloquent passage is taken from it :—

“His family was noble, and it was Dutch, that is, he was the oldest and purest nobility that Europe can boast, among a people renowned above all others for love of their native land. Though it was never shown in insult to any human being, Lord Keppel was something high. It was a wild stock of pride, on which the tenderest of all hearts had grafted the milder virtues.”

Of the picture itself he says :—

“It was painted by an artist worthy of the subject, the excellent friend of that excellent man from their earliest youth, and a common friend of us both, with whom we lived for many years without a moment of coldness, of peevishness, of jealousy, or of jar, to the day of our final separation.

“I ever looked on Lord Keppel as one of the greatest and best men of his age, and I loved and cultivated him accordingly. He was much in my heart, and I believe I was in his to the very last beat.

“It was at his trial at Portsmouth that he gave me this picture.”

Purchased by the Trustees, June 1864. (179.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

JOHN KING, D.D. 1559-1621.

Painted by Daniel Mytens.

Bishop of London. A very celebrated preacher in the reigns of Elizabeth and James. During his prelacy the statute for the burning of heretics was put in force for the last time. Bartholomew Leggett was burnt at the stake in Smithfield 18th March 1612. Bishop King was said to be “a great master of his tongue and pen,” and was styled by James I. “the *king* of preachers.” He was buried in St. Paul’s, under a plain stone, with the single word “*resurgam*” upon it.

Description.—Painted on panel. The portrait is bounded below by a curved framework, like the lower half of a grey stone oval spandril. The life-sized figure is seen to the waist, turned to the right, wearing a black cassock, thrown open in front, full lawn sleeves, and a white ruff fitting close to the face and passing

under the beard. His black cap, with ear flaps, is of a three-cornered shape. The face is turned in three quarters to the right; his dark chestnut brown eyes looking piercingly at the spectator. The eyebrows as well as the hair are tinged with grey. His full moustaches entirely conceal the mouth. Complexion very fair, and the skin on the square open forehead is gathered into folds. He holds a gilt-edged prayer book in his right hand; the forefinger being inserted between the leaves. Inscribed on the plain dark background to the left of the head "A^o. 1620."

A similar picture, but without the hand, is in the Chapter House of Christ Church, Oxford.

Purchased February 1882. (657.)

Dimensions.—2 ft 6 ins. by 1 ft. 11 ins.

PETER, LORD KING. 1669–1734.

Painted by Daniel de Coning, 1720.

Lord Chancellor. Son of an Exeter tradesman, Jerome King. His mother Anne, daughter of Peter Locke, of a Somersetshire family, was cousin to the philosopher, John Locke. Peter King was brought up at a grammar school, and attended to his father's business. Encouraged by his learned relative, he published several theological works, and was sent to pursue his studies at the University of Leyden. In 1694 he was entered of the Middle Temple, and in 1698 called to the bar. By the interest of Chief Justice Treby, he was returned to Parliament for Beeralston 1701, and in 1704 inherited a considerable property, and all the manuscripts of his cousin, John Locke. Peter King was elected Recorder of Glastonbury the following year, and in July 1708 became Recorder of London, and received the honour of knighthood. He was one of the managers for the Commons in the impeachment of Dr. Sacheverell in 1710, on which occasion he displayed considerable theological knowledge, and was subsequently called upon to defend Whiston. He rose, in 1714, to be Chief Justice of the Common Pleas, and on the resignation of Lord Chancellor Macclesfield, was called to the woolsack. He was then raised to the peerage as Baron King of Ockham, in Surrey. Increasing infirmities compelled Lord King to withdraw from public life, and he resigned the Seal in November 1733.

Description.—Full-length figure, in scarlet robes and very long black wig, seated to the right in a blue-backed arm-chair, his left hand, holding a roll, resting on his knee, and the right placed on the curved arm of the chair. A distant landscape, with building in a park, is seen to the right. The sallow-complexioned face is turned in three quarters to the right, and the black eyes fixed on the spectator. The long black wig conceals a great part of the SS. collar, but the rose and port-cullises are seen. Signed on the marble pavement, in the lower left-hand corner,—D 1720.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Lord Lovelace in 1839. (470.)

Dimensions.—6 ft. 5 ins. by 4 ft. 2 ins.

CHARLES KNIGHT. 1791–1873.

*A marble bust, sculptured by Joseph Durham,
A.R.A.*

Publisher and author. Born at Windsor. The son of a bookseller. He became a partner in his father's business, and devoted himself to rendering knowledge accessible to all classes. In 1832 he commenced the "Penny Magazine," and in 1838 the "Penny Cyclopædia," a work of great value. He was the editor of the "English Cyclopædia," and his "Pictorial Shakspeare" and "Popular History of England" are well known. "The Gallery of Portraits," commenced in 1833, under the superintendence of the Society for the Diffusion of Useful Knowledge, is frequently referred to in these pages.

Description.—Venerable countenance, closely shaven. The face is turned towards his right shoulder. The eyeballs are not indicated, and the eyebrows very bushy. His long hair is brushed back and hangs low down all round, concealing the ears. Inscribed on the flattened front, "Charles Knight 1791–1873," and at the back,—
JOSEPH DURHAM, A.R.A.
1874.

Presented, May 1874, by his grandchildren, the sons and daughters of George and Mary Clowes. (393.)

JOHN KNOX. 1505–1572.

*Painter unknown; but probably by an Italian
artist.*

The great apostle of the Scottish Reformation was born of obscure parents in East Lothian. He entered the University of St. Andrew's about 1524, and was admitted into priest's orders before the usual age.

It would be difficult within these limits to attempt any sketch of his theological or political career. A graphic account of his preaching towards the close of his life has been recorded by an eye-witness, James Melville, minister of Anstruther, as cited in Robertson's History: "He was very weak. I saw him every day " of his doctrine go *hulie* (slowly) and fair with a furring of

“marticks about his neck, a staff in the one hand, and good
 “godlie Richart Ballenden holding him up by the *oxter* (under
 “the arm), from the abbey to the parish kirk; and he the said
 “Richart and another servant lifted him up to the pulpit, where
 “he behoved to lean at his first entrie; but ere he was done with
 “his sermon, he was so active and vigorous, that he was like to
 “*ding the pulpit in blads* (beat the pulpit to pieces), and fly out
 “of it.” Knox died at Edinburgh, and was buried at St. Giles’s
 Church. The Earl of Morton at the time of his funeral expressed
 his character in these few words:—“There lies he who never
 feared the face of man!”

Description.—A half-length figure, standing to the right, wearing a dark dress and black cap, more in the manner of an Italian prelate. Both hands are seen, and the face is turned in three quarters to the right. His hair is very dark brown, and his black eyes look at the spectator. The background is occupied by the folds of a brownish-green curtain.

Presented, April 1859, by his Grace the Duke of Buccleuch,
 K.G. (72.)

Dimensions.—Panel, 2 ft. 1½ ins. by 1 ft. 8¼ ins.

JOHN LAKE, BISHOP OF CHICHESTER. See THE SEVEN
 BISHOPS, page 499.

CHARLES LAMB. 1775–1834.

*Painted, at the age of 29, by William Hazlitt,
 the critic and essayist.**

Wit, miscellaneous writer, and essayist. Born in the Inner
 Temple, London. Schoolfellow, at Christ’s Hospital, of S. T.
 Coleridge, with whom and Lloyd, conjointly, he published his
 first poems in 1797. His daily occupation, from 1792 to 1825,

* The following passage in the Diary of Henry Crabb Robinson, published 1869, vol. I., page 368, note, refers directly to this picture:—

“Hazlitt had in vain striven to become a painter. He had obtained the patronage of Clarkson, who said he had heard Hazlitt was more able to paint like Titian than any living painter. Some one had said that this portrait of Lamb had a Titianesque air about it. And certainly this is the only painting by Hazlitt I ever saw with pleasure.”

Lamb thus described himself: “below the middle stature; cast of face slightly Jewish, stammers abominably, was a fierce smoker of tobacco, but may be resembled to a volcano burnt out, emitting only now and then a casual puff.” Procter observed of him: “His quick eye never had any sullenness, his mouth, tender and tremulous, showed that there could be nothing cruel or inflexible in his nature.”

was that of a clerk in the accountant's office of the East India Company. His best known works are "Specimens of English Dramatic Poets," 1808, and "The Essays of Elia," begun in the "London Magazine," 1820. Lamb, notwithstanding an impediment in his speech, was gifted with rare conversational powers, ready wit, and quaint humour. He never married, but affectionately devoted himself to cherish an elder sister, Mary, who was subject to periodical fits of insanity. With her he produced "Tales from Shakespeare," and "Mrs. Leicester's School." He died at Edmonton, December 27th, aged 59.

Description.—To the waist, in a black Spanish dress, with a stiff grey projecting collar, as seen in portraits of Velasquez, and a row of yellow buttons down the front. The face is turned nearly in profile to the right. Hair and eyebrows very dark brown. Eyes black, with a keen look directed to the right. The complexion very sallow, and face entirely shaven. The curved folds of a deep crimson curtain form the background.

Originally the property of S. T. Coleridge, and subsequently of Mr. James Gillman, in whose house, at Highgate, Coleridge died.

Purchased by the Trustees, from Mr. Robert G. Moger of Highgate, November 1878. (507.)

Dimensions.—2 ft. 6 ins. by 2 ft. $\frac{1}{2}$ in.

(a.) **ANOTHER PORTRAIT.**

Represented, at the age of 23, by Robert Hancock.

Description.—Drawn in chalk upon white paper. Small size, seen to the waist, wearing a black coat and white cravat. Face turned in profile to the left. Complexion faintly tinted with red. Inscribed "1798, etat 23."

This portrait was engraved by R. Woodman for Cottle's "Reminiscences."

Purchased by the Trustees, May 1877. (449.)

Dimensions.—6 $\frac{1}{2}$ ins. by 5 $\frac{1}{2}$ ins.

JOHN LAMBERT. 1620–1683.

Painted by Robert Walker.

A distinguished general in the Civil Wars. He was descended from a good family, and studied for the law, but on the commencement of hostilities between the King and the Parliament, took service in the army of the latter. He was present at the battles of Marston Moor and Naseby, and later on gained a victory over the Scotch at Fife. He belonged to the Independent party, and refused to recognise the government of Cromwell, who in consequence deprived him of his commission, but gave him a pension of 2,000*l.* He was the principal member of the "Committee of

Safety" which opposed by military force the restoration of Charles II., and was in consequence thrown into the Tower. Being excepted from the Act of Indemnity he was tried and condemned, but, behaving with great submission, was reprieved and banished to the Island of Guernsey, where he resided during the remainder of his life. Recent discoveries have shown that he died in 1683. See "Notes and Queries," series I., vol. 4, p. 339.

Description.—The figure is seen to the waist, bareheaded, in black polished armour, and a white lace necktie gathered up close under the chin. The close shaven and youthful face is turned in three quarters to the left, the dark grey eyes looking away in the same direction. His complexion is fair, with pink cheeks, and lips clear red. The hair is a rich dark brown colour, long and flowing, and entirely concealing the ears.

Similar to an engraving by A. Bannerman in Walpole's "Anecdotes of Painting," and an early mezzotint by Francis Place. It was engraved the reverse way by Houbraken in Birch's "Lives" (pl. 49).

Purchased by the Trustees, November 1867. (252.)

Dimensions.—Oval frame, 2 ft. 5 ins. by 2 ft.

JOSEPH LANCASTER. 1771–1838.

Painted by John Hazlitt.

Founder of the system of popular education known by his name. Born in Southwark. Lancaster was a member of the Society of Friends, and opened a school for neglected children about the year 1798, near the residence of his father, once a soldier in the Foot Guards, and at that time a basket-maker in Newington Butts. He afterwards established a school in St. George's Fields, where nearly a thousand children were to be seen assembled in one room in perfect order and silence. Having attracted the notice of the Duke of Bedford, in 1805, he was presented to King George III. at Weymouth, who on that occasion addressed the following memorable words to him: "I wish that every poor child in my dominions may be able to read his Bible." He died at New York.

Description.—The figure, seen to the waist, is turned towards the right, wearing a plain brown suit, with white neckcloth and no shirt collar. His closely-shaven face is seen in three quarters to the right, the dark brown eyes looking in the same direction. His hair is dark brown, and the eyebrows of the same colour, but paler and very soft. The lips pale red, and the chin double and cloven. Background plain dark sepia-brown.

Presented by his personal friend Samuel Sharwood, Esq., April 1860. (99.)

Dimensions.—2 ft. 5 ins. by 2 ft.

WALTER SAVAGE LANDOR. 1775–1864.

Painted by William Fisher.

Poet and general writer. Born at Warwick. Educated at Rugby and Oxford. Having sold his estates he, in 1808, went to Spain and fought as a volunteer in the Peninsular War. In 1815 he settled at Florence, and resided there the greater part of his life. His best known work is the "Imaginary Conversations of Literary Men and Statesmen." His death occurred at Florence.

Description.—A half length figure, seated, facing the spectator, wearing a light brown coat buttoned at the breast, a black stock and white collar to shirt. The somewhat aged and close-shaven face is turned in three quarters to the right, and the grey eyes look eagerly in the same direction. His lips are full and pale red. The eyebrows are very broad and of a dark brown colour. The hair grey and brushed back. Both hands are seen. He rests his right arm on the wooden chair as if about to rise. A folded paper appears on a red table behind the right. The background is plain dark brown.

The following verses were addressed to the artist by Landor when he was sitting for this portrait:—

"Conceal not Time's misdeeds, but on my brow
Retrace his mark;
Let the retiring hair be silvery now
That once was dark;
Eyes that reflected images too bright
Let clouds o'ercast,
And from the tablet be abolished quite
The cheerful past."

This portrait was painted originally for Landor's friend, John Kenyon; see the Biography of Landor, by John Forster, vol. 2, p. 402, and H. Crabb Robinson's Diary, December 13th, 1856. It was exhibited at the Royal Academy in 1840, No. 104 of the catalogue.

Bequeathed by H. Crabb Robinson, Esq., F.S.A., March 1867. (236.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

SIR EDWIN LANDSEER, R.A. 1802–1873.

*Drawn, at the age of 50, by Sir Francis Grant,
P.R.A.*

Distinguished animal painter; third son of John Landseer, the engraver; born in London. He received his first instruction in art from his father, and afterwards studied at the Royal Academy, and under B. R. Haydon. At the age of 13 he obtained a medal from the Society of Arts, and exhibited for the first time at the Royal Academy in 1817. He was elected an Associate in 1827,

and a full Academician in 1830. In 1850 he received the honour of knighthood; but on the decease of Sir C. Eastlake in 1865 declined the office of President of the Academy. A large number of his works have been engraved, chiefly by his brother Thomas Landseer, A.R.A. He died at St. John's Wood, and was buried in St. Paul's Cathedral. In the following year his collected works were exhibited at Burlington House.

Description.—Small size, seen to the waist. The face, view nearly in full, is inclined to the left. The palette rests on his left arm. Light admitted from the right-hand side. Signed, "F. Grant, 1852."

Sketched in pen and ink, from the life, on white paper.

The pheasants and woodcock were etched by Sir Edwin as head-ings for game-cards in use at Woburn Abbey.

These sketches formed part of the collection of the works of Sir Edwin Landseer, exhibited at Burlington House in 1874, No. 2 of the catalogue.

Presented, July 1876, by Viscount Hardinge. (436.)

Dimensions.— $8\frac{1}{2}$ ins. by $10\frac{1}{2}$ ins.

WILLIAM PETTY, FIRST MARQUESS OF LANSDOWNE.
1737–1806.

Painted by Sir Joshua Reynolds, P.R.A.

Better known as Earl of Shelburne. One of the foremost statesmen of his time. In early life he served as a volunteer under Prince Ferdinand. Subsequently he was distinguished by the confidence and friendship of the great Lord Chatham, in whose administration of 1766 Lord Shelburne filled the office of Secretary of State. His removal from office in the autumn of 1768 by Lord Chatham's colleagues was one main motive for Lord Chatham's own resignation which ensued. For many years Lord Shelburne continued one of the principal and most eloquent adversaries of Lord North in the House of Peers. On the fall of Lord North, in 1782, he became Secretary of State under Lord Rockingham; and on the death of Lord Rockingham, a few months afterwards, he was himself named Prime Minister, but his administration endured no longer than the month of April following. In 1784 he was created Marquess of Lansdowne, but he was never again appointed to any public employment, and his concluding years were in a great measure devoted to the pursuits of art and literature.

Description.—Seen to the waist, in peer's robes, turned to the left. He wears a large ermine cape over a crimson robe, and gold embroidered waistcoat and sleeves. The smooth, youthful, and closely-shaven face is seen in three quarters to the left, the pale grey-blue eyes looking at the spectator. The eyebrows are broad and dark; the hair grey with powder; the cheeks pink, and the lips pale red. The crimson back of a chair appears behind to the right, and part of a crimson curtain is suspended behind the head. The light is admitted from the right side, above.

This is a study for the larger picture at Bowood, in which more of the figure is shown. Engraved in Lodge's Portraits by H. Robinson, vol. 12, pl. 229.

Presented by his son, the Marquess of Lansdowne, K.G., June 1858. (43.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

**HENRY PETTY - FITZMAURICE, THIRD MARQUESS OF
LANSDOWNE, K.G. 1780–1863.**

*Painted by Henry Walton, in 1806.**

Born at Shelburne House. Lord Henry Petty was son of the first Marquess. He was educated, first at Westminster, and afterwards at Edinburgh, where his studies were directed by Dugald Stewart. He thence proceeded to Trinity College, Cambridge, where he graduated in 1801. After travelling a few months on the continent, he entered into public life, and shortly after attaining his majority, was returned to Parliament, under his father's influence, as member for Calne. Lord Henry Petty, on the accession of the Whigs to office under Lord Grenville and Mr. Fox in 1806, was nominated Chancellor of the Exchequer, and at the same time returned to Parliament as member for the University of Cambridge in succession to Mr. Pitt. Lord Henry Petty resigned, together with his colleagues, in the spring of 1806, and by the chances of party remained out of office for more than 20 years. During the interval, however, namely in 1809, he succeeded his half-brother in the Lansdowne peerage. In 1827 Lord Lansdowne became Home Secretary in Mr. Canning's administration, and filled several other high Cabinet offices between that period and his retirement under the pressure of age in 1852. During this period his mild wisdom, his calmness, sagacity, good temper, and good taste became especially conspicuous. It may be said that he led the House of Lords, in very trying times, without making any personal enemy. Lord Lansdowne was also, even beyond the sphere of politics, a nobleman of very extended taste and knowledge, and showed himself a most liberal patron of literature, science, and the fine arts. He was a foundation Trustee of this Gallery. He died at Bowood.

Description.—Seen to the waist in dark blue coat and gilt buttons facing the spectator. His youthful, fresh-coloured face, with short whiskers, is turned almost in profile to the right; the small dark eyes (with a dash of blue) look in the same direction. His loosely-dressed hair is grey from powder. He wears a white cravat with long ends, and a yellow waistcoat with a high standing collar to it. The scarlet of a square-backed chair appears to the left. The background is a plain yellow-brown.

* Hitherto attributed to John Hoppner, R.A., but disproved on the authority of the engraving by Charles Turner noted on the following page.

Engraved by Charles Turner in mezzotinto at the same date.

Purchased by the Trustees, June 1864. (178.)

Dimensions.—2 ft. 5 ins. by 2 ft.

For other portraits, *see* the FINE ARTS COMMISSION, page 514 ; and THE HOUSE OF COMMONS, page 503.

HUGH LATIMER. 1472–1555.

Painter unknown.

Bishop of Worcester. Protestant martyr. Born at Thurcaston in Leicestershire. Educated at Cambridge. The martyrdom of Bilney at Norwich inspired him with courage to urge King Henry VIII. to render the Bible accessible to all classes. Through the influence of Queen Anne Boleyn, and Thomas Cromwell, Earl of Essex, he was raised in 1535 to the Bishopric of Worcester, which, after three years, from motives of conscience, he resigned. Latimer was a popular preacher, and his freedom of speech was at that time in no way displeasing to the King. After the fall of the Earl of Essex, he was committed to the Tower, and only released in the reign of Edward VI. when he resided with Cranmer at Lambeth. In the reign of Queen Mary he became again a close prisoner. He was conveyed with his friends Ridley and Cranmer to Oxford. There, at a conference in St. Mary's Church, he appeared in his prison attire, wearing a cap on his head close buttoned, a pair of spectacles hanging at his breast, a New Testament under his arm, and a staff in his hand. After formal degradation, he was brought with Ridley to the stake, October 16th, in his 83rd year, when he uttered the memorable words to his companion, "Be of good cheer, brother, we shall this day kindle such a torch in England, as, I trust, shall never be extinguished." His sermons were first printed collectively in 1549.

Description.—A half-length figure, on a small scale, standing, facing the spectator, dressed entirely in black, with a black cap, and holding with both hands a black book, with gilt edges and long strings, open before him. His spectacles hang at his breast by a black string. The sallow pale face is seen turned in three quarters to the left; his pale grey eyes looking at the spectator. His hair, beard, and moustaches are light grey. There are no rings on the fingers; and no gilding on the picture. The back ground is plain brown-red. On the upper part, to the left is inscribed "1555 M. HUGH LATIMER BISHOP OF WORSTRE" (sic.) On the opposite side is "ÆT 74" with a shield of arms bearing the arms of Latimer, vizt. Gu. a cross flory or, on a bend az. three fleurs de lis of the second.

Purchased by the Trustees from the Church House at Canterbury, March 1870. (295.)

Dimensions.—Panel, 1 ft. 9½ ins. by 1 ft. 4½ ins.

WILLIAM LAUD, D.D. 1573–1645.

*Copied by Henry Stone, from the original picture
by Van Dyck at Lambeth Palace.*

Archbishop of Canterbury. Born at Reading. Was the son of a clothier, and received his early education in the Free Grammar School of his native town, whence in 1589 he was removed to St. John's College, Oxford; of which College he, in 1611, was appointed President. Passing through a long gradation of ecclesiastical honours he finally, in 1633, became Archbishop of Canterbury and Chancellor of the University of Dublin. The zeal which he displayed for church conformity, and his endeavours to introduce the English liturgy into Scotland, were, no doubt, honest and sincere, but cannot be regarded as prudent or discreet. His conduct raised against him a host of angry enemies. At the commencement of the Long Parliament he was impeached by the Commons, and sent to the Tower. He was brought to trial in March 1644, and defended himself throughout with courage and ability. The judges gave it to be understood that the charges contained no legal treason; whereupon the Commons changed the impeachment into an ordinance for his execution, to which the Lords assented. He suffered death on Tower Hill with courage and piety.

Description.—A standing figure, facing the spectator, seen nearly to the knees, wearing a black stole over a plain white surplice, with full white sleeves, having a black velvet band at each wrist; no gloves and no rings. He rests his right hand on the pedestal of a column, and the other hangs down at his side. A small plain white frill, curiously folded, fits close to his neck and chin. His ruddy face is turned nearly in full, and the bright black eyes are fixed on the spectator. His eyebrows are dark brown and rise externally away from the nose. The moustaches and tuft on the chin are a bluish grey. A richly brocaded brown-yellow curtain hangs on the right; and the rest of the background is dark brown. Light is admitted from the right-hand side.

There is a curious reference to Laud's own portrait in his diary published with the "History of the Troubles of Archbishop Laud," Oct. 27th, 1640: "In my upper study hung my picture, taken " by the life, and coming in I found it fallen down upon the face " and lying on the floor, the string being broken by which it was " hanged against the wall. I am almost every day threatened " with my ruin in Parliament, 'God grant this be no omen.'"

Purchased by the Trustees, March 1864. (171.)

Dimensions.—3 ft. 11½ ins. by 3 ft. ¼ in.

JOHN LAW, OF LAURISTON. 1681–1729.

Painted by Alexis S. Belle.

Projector of the Mississippi Scheme in France. The son of a wealthy goldsmith of Edinburgh. After leading a very irregular life, Law went to Paris, and having there obtained the patronage of the Regent Duke of Orleans, established his bank in 1716, by

Royal authority. This system, called the Mississippi Scheme, was principally based on the issue of a paper currency, with a view of paying off the French national debt, which at that time amounted to 1,500 millions of livres. This system, promising at first, came to a sudden and ruinous crash within a very few months, and Law withdrew abruptly to Brussels. After wandering through various countries of Europe, he finally settled at Venice, and died there in poverty. When at the height of his power, Voltaire thus wrote of him, "I have seen him come to court followed humbly by dukes, by marshals, and by bishops." Early in 1720, having embraced the Roman Catholic faith, he had been appointed Comptroller General of the Finances.

Description.—Seen to the waist, wearing a dark crimson gown, white cravat with long hanging ends of fine white lace, and a large full long wig of brown curls concealing the ears. His closely-shaven face is seen in three quarters to the right; the small dark grey eyes looking at the spectator. The eyebrows are pale yellow, the complexion fair and lips pale red. There is a depression in his small round chin. Background plain dark sepia.

Purchased by the Trustees, March 1865. (191.)

Dimensions.—Oval frame, 2 ft. 7½ ins. by 2 ft.

SIR HENRY MONTGOMERY LAWRENCE, K.C.B.

1806–1857.

A miniature on ivory by a native Indian artist.

Defender of Lucknow. Elder brother of Lord Lawrence, the Governor-General of India. He was born in Ceylon and educated at Addiscombe. Having served with distinction under Sir George Pollock during the Cabul campaign of 1843, he was appointed in 1846 British Resident at Lahore, and made K.B. in 1848. On the annexation of Oude in 1856, Sir Henry became Chief Commissioner of that Kingdom. He was killed in the Residency of Lucknow during the Mutiny.

Description.—A miniature painted in water-colours upon a square sheet of ivory. The figure is seen to the waist, wearing a brown coat, and a pale red waistcoat patterned with small sprigs. The back of a chair appears to the right. His long thin face is seen in three quarters to the left, and the small pale eyes look towards the spectator. His hollow cheeks are close shaven, but he wears a square beard of a decidedly reddish colour which almost entirely conceals his black stock. The hands are not defined. The complexion is fair. Background a pale cloudy sky.

This appears to be the earliest portrait known of this distinguished commander. An engraving from a similar portrait, with the addition of a small chain and a star on his breast, by S. Freeman, was published by Bentley in 1851.

Another engraving by H. Adlard, representing Sir Henry seated and wearing a cap, was published as frontispiece to L. E. Ruutz Lee's "Narrative of the Siege of Lucknow," 1858. It was taken from a photograph done at Lucknow, by Chotay Meeah, in April 1857.

Presented, November 1884, by the Viscount Hardinge, F.S.A. (727.)

Dimensions.—4½ ins. by 3¼ ins.

JOHN LAIRD MAIR, LORD LAWRENCE, G.C.B., K.S.I.,
D.C.L., LL.D., 1811-1879.

*A terra-cotta bust, modelled by J. E.
Boehm, B.A.*

Governor-General of India. Educated at Foyle College, Londonderry, and at Haileybury. He went out to India in 1829, and his brilliant abilities were first displayed in the capacity of Commissioner of the provinces added to the Indian Empire after the first Sikh war. On the annexation of the Punjab in 1849 he was appointed Chief Commissioner of that great province, which, by the admirable reorganisation effected by him and his fellow-commissioners, was so completely reconciled to British rule, that it remained faithful throughout the great Mutiny of 1857. For his distinguished services during that eventful period Lawrence was rewarded with a baronetcy and the Grand Cross of the Bath, and in 1868 he succeeded Lord Elgin as Governor-General of India. On his retirement in 1869 he was raised to the peerage as Baron Lawrence of the Punjab. After his return to England Lord Lawrence took an active interest in educational questions, and was chairman of the London School Board from 1870 to 1873. He died in London.

Description.—Head only. Larger than life, with strongly defined features and very animated expression. Eyeballs deeply incised. The moustaches are rugged and the rest of the face close shaven. The head is turned slightly to his right. No drapery.

Presented, July 1885, by the artist. (786.)

Dimensions.—2 ft. 1¼ ins.

STRINGER LAWRENCE. 1697-1775.

Painted by Thomas Gainsborough, B.A.

General. A gallant soldier, who, after distinguishing himself in the contest between Great Britain and Spain, and attaining the rank of Major, was selected by the East India Company to command their forces against the French on the coast of Coromandel. He was the first to establish military discipline, and contributed greatly towards the permanent security of our Indian possessions, especially by his defence of Trichinopoly and the reduction of Pondicherry. At Trichinopoly he was ably supported by Robert Clive, who served second in command under him. Lawrence held sway in India during a period of twenty years, from 1746 to 1766. A monument to commemorate his services was erected by the East India Company

in Westminster Abbey, and his statue was placed in the court room of the East India House, London.

Description.—Life size, to waist, within a brown oval spandril, the figure turned to the left, wearing a high-buttoned scarlet coat bordered with gold and with gold buttons, but without epaulettes or ribbon. A black and gold cocked hat is under his left arm. The full, fat, close-shaven face is seen in three quarters to the left, his grey eyes looking at the spectator; complexion swarthy, lips pale and eyebrows grey; chin round and double. His white wig, of formal cut, conceals the ears and has a black bag behind. A small white neckcloth, tied in a knot, appears under his chin. Light is admitted from the left-hand side, the side of the nose being in shadow. Background plain dark brown.

Formerly in the possession of Sir Lawrence Palk, M.P.

Presented, February 1888, by Colonel Henry Yule, C.B., R.E. (Bengal), a member of the Council of India. (777.)

Dimensions.—2 ft. 5 $\frac{3}{4}$ ins. by 2 ft. $\frac{1}{4}$ in.

SIR THOMAS LAWRENCE, P.R.A. 1769–1830.

A copy, by Richard Evans, from the unfinished picture by Sir Thomas Lawrence, now in the possession of the Royal Academy of Arts.

Portrait painter. Born at Bristol, the son of an innkeeper at Devizes. At the early age of 10 he began to take crayon portraits at Oxford, and soon after established himself at Bath, where he met with extraordinary success. In his 17th year he commenced oil painting, and in 1787 entered as a student at the Royal Academy. He was elected an Associate in 1791, and a full Academician in 1794. On the death of West in 1820, he was appointed President. He formed a fine collection of drawings by the great masters, which was dispersed after his death; but many of the best have happily been recovered, and secured for our public collections. He died in Russell Square, and was buried in St. Paul's Cathedral. He was never married.

Description.—A standing figure, seen to below the waist, within a gilt oval spandril, wearing a plain black coat buttoned and showing the white frill and high standing collar of shirt; a bright blue waistcoat also appears within the coat. The face is seen nearly in full, the head bald with short dark whiskers. The very dark brown eyes look at the spectator; the eyebrows are dark rich brown. The background is plain dark brown.

The left-hand, with the palette and brushes, were added by Mr. Evans at the request of the Trustees, to distinguish it from the other picture. The interval of nearly 40 years will account for the difference in the manipulation.

Purchased from Mr. Evans by the Trustees, June 1868. (260.)

Dimensions.—2 ft. 11 ins. by 2 ft. 2 $\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

A marble bust, sculptured by E. H. Baily, B.A.,
1830.

Description.—Drapery wrapped round his shoulders, leaving the neck bare; within the folds is partly seen a large medallion bearing a profile of King George IV. attached to a massive chain. The head is bald, with smooth face and short whiskers. The eyeballs unmarked. The countenance is directed straight forward.

Purchased by the Trustees, May 1867. (239.)

SIR WILLIAM LEE. 1688–1754.

Copied by C. F. Barker, in 1845, after Vanderbank's portrait of 1738.

Lord Chief Justice of England. Second son of Sir Thomas Lee, Baronet, of Hartwell, Buckinghamshire. Educated at Oxford. Entered July 1703, at the Middle Temple, whence, in 1717, he removed to the Inner Temple, and proceeded barrister. He was Latin Secretary to King George I., and constituted a Judge of the King's Bench in 1730. He presided as Chief Justice of the King's Bench from 1737 to the year of his death, a period of 17 years, during which time he tried the persons implicated in the Rebellion of 1745. He died 8th April, and was buried at Hartwell.

Description.—Full-length figure, in scarlet robes, long grey wig, long bands and collar of SS, roses and portullises, standing towards the left, pointing with his right hand to papers lying on an elaborately gilt table to the extreme left. Above the table is a stone niche with a shell heading. On the opposite side is a fluted column. Face turned in three quarters to the left. His very dark eyes are turned towards the spectator. Light admitted from the right.

This portrait was engraved at full length in mezzotinto, by J. Faber.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (471.)

Dimensions.—7 ft. 10 ins. by 4 ft. 9½ ins.

FRANCIS GODOLPHIN OSBORNE, FIFTH DUKE OF LEEDS, K.G.,

See LATEST ACCESSIONS, page 523.

THOMAS OSBORNE, FIRST DUKE OF LEEDS, K.G. 1631–1712.

Drawn and engraved from the life by
Robert White.

Statesman. Only son of Sir Edward Osborne, Bart., of Kiveton, Yorkshire. He succeeded Lord Clifford as Lord High
a 60263. s

Treasurer in 1673, and in the following year was created Earl of Danby; he was impeached at the instigation of the Earl of Shaftesbury in 1678, and thrown into prison, where he remained for several years. Lord Danby took a prominent part in the Revolution, and was in May 1694 promoted to the dukedom of Leeds. After the accession of Queen Anne he joined the High Church party and avowed himself a supporter of Dr. Sacheverell.

Description.—A line engraving on a folio sheet. Seen to the waist within an oval wreath, wearing the robes of the Garter, and long hair. The face is turned in three quarters to the right; the eyes looking at the spectator. A shield of arms in oval below, with the motto, "*Pax in Bello.*" Inscribed: "*E. White, ad vivum delin. et sculpsit.*"

Purchased by the Trustees, March 1881. (631.)

Dimensions.—1 ft. 8½ ins. by 10¼ ins.

COLONEL WILLIAM LEGGE. 1609–1672.

Painted by Jacob Huysman.

Royalist. Quitted Ireland at an early age, to serve in the wars of Gustavus Adolphus and Prince Maurice. On the accession of Charles I., he received appointments in the Royal household, and throughout the Civil War maintained a steady allegiance to the Crown. In 1644 Legge was successively appointed Governor of Chester and of Oxford, relinquishing the latter for personal attendance on the King, which terminated in 1647 at the Isle of Wight. The King afterwards recognised his fidelity in a special message to Prince Charles. Legge was wounded, and taken prisoner at Worcester in 1651. After the Restoration, he declined a peerage, and died at his house in the Minories, near the Tower of London.

Description.—Figure seen more than half length, wearing a buff coat, striped sleeves opened to show the white shirt beneath, with pink trimmings, standing to the right and resting his right hand on a cannon, and his left on a stick. The face is seen in three quarters turned to the right. Rocks and trees form the background to the left, and to the right are seen soldiers encamped with tents in a hilly country. The eyes are of a dark grey colour, looking at spectator. There are faint indications of moustaches round the mouth. Complexion ruddy; face fat and rather worn, with double chin. Hair of a light brown colour.

Presented, July 1878, by his descendant William Walter Legge, fifth Earl of Dartmouth. (505.)

Dimensions.—4 ft. by 3 ft. 3 ins.

ROBERT DUDLEY, EARL OF LEICESTER, K.G. 1531–1588.

Painter unknown.

One of Queen Elizabeth's earliest favourites, and the only one who succeeded in retaining her favour to the close of his career.

His magnificence and prodigality are well depicted in Sir Walter Scott's romance of "Kenilworth." Robert Dudley was son of John Dudley, created Duke of Northumberland during the reign of Edward VI., and grandson of the rapacious minister whose name is ignominiously associated with that of Empson in the annals of Henry VII.'s reign. His brother, Lord Guildford Dudley, married and suffered death with the unfortunate Lady Jane Grey. In 1585 the Earl of Leicester (so created in 1564) was appointed lieutenant-general of the forces sent to assist the Dutch against the Spaniards. His expedition at first gained several advantages, but failed in an attempt at Zutphen, under the walls of which his nephew, the gallant Sir Philip Sidney, fell. In 1588 he was placed at the head of the army raised to resist the expected invasion of the Spaniards, and was mentioned by name as lieutenant-general in Queen Elizabeth's famous speech at the review of her troops at Tilbury. He died at Cornbury in Oxfordshire.

Description.—On a small scale, seen to the waist, turned in three quarters to the right, wearing a dark dress, with a row of round buttons down the front, and the collar of the Order of the Garter composed of knots and roses, supporting the badge of St. George and the Dragon, wherein the horse gallops to the right. The face is seen in three quarters turned to the right; the very dark eyes looking at the spectator. Eyebrows pale brown; hair and moustaches a deep rich brown; the lips pale clear red. His small ruff or frill of white lace fits close to the cheek, and is divided in front by his square-cut dark beard. He wears a black cap with a band of jewels round it and a black feather above his right ear. He grasps the white wand of office* with his right hand a short distance from the top. The background is a plain dark brown with the following motto on the upper part:—"GLORIA REGNI SALVA MANEBIT." No gilding on the picture.

Purchased by the Trustees, June 1860. (105.)

Dimensions.—Panel, 1 ft. 7 ins. by 1 ft. 2½ ins.

ANOTHER PORTRAIT.

Painted by Federigo Zucharo.

Description.—A half-length figure, standing towards the left, and resting his right hand on a chair; the left upon his hip. He wears a black cap and orange-coloured drooping feather, a brownish crimson dress fitting high round the neck, surmounted by a lace ruff. A green curtain falls behind the figure, and a shield of arms, with 16 quarterings, encircled by a Garter, appears in the left upper corner. The Earl is represented in the prime of life; the face seen in three quarters to the left; his forehead "high," as described by Naunton in his "Fragmenta Regalia." The "George," of an oval form, is attached to a jewelled chain round his neck. There are no rings on his fingers.

From the collection of Mr. Robert Vernon, of Hatley Park, Cambridgeshire.

Purchased by the Trustees, May 1877. (447.)

Dimensions.—Panel, 3 ft. 6 ins. by 2 ft. 8 ins.

* Lord Steward, 1570–1588.

MARGARET DOUGLAS, COUNTESS OF LENOX. 1515–1578.*Painter unknown.*

Niece of Henry VIII., mother-in-law of Mary Queen of Scots, and grandmother of James I.

Description.—A bust portrait, wearing a plain black dress faced with brown fur, and a large jewelled ornament with enamelled figures at her breast. A small ruff is fitted close to the face, and repeated a second time below, round the throat. The face is seen in three quarters to the left, and her dark yellow-brown eyes look towards the spectator; the eyebrows are very faintly marked. Her black headress is edged with brown fur and fitted square to the forehead. The background is plain dark brown.

This picture was contributed to the 1866 National Portrait Exhibition, No. 87 of the catalogue.

Presented, February 1875, by Dr. Hugh Diamond, F.S.A., in fulfilment of the wishes of Theresa, his late wife. (401.)

Dimensions.—Panel, 1 ft. 3 ins. by 11½ ins.

ANOTHER PORTRAIT.*Sculptor unknown.*

Description.—A half length figure. She wears a fur lined mantle with a fur cape, over a bodice and close fitting sleeves richly patterned. A small ruff fits close to her chin. Her small French cap covers a net work or caul and descends in a point on the centre of the forehead, and opens at the sides in Mary Queen of Scots fashion. Her fur cape is fastened in front by a round jewel or fibula. The eyeballs are not marked. The hands are joined as if in prayer; but the fingers are entirely wanting and show the exact condition of the monument at the time when this copy was taken. Her head rests against an elaborately patterned cushion with tassels at the corner. The mantle is folded across the knees.

Electrotyped from the alabaster effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (358.)

WILLIAM LENTHALL. 1591–1662.*Painter unknown.*

Speaker of the House of Commons. Born at Henley-on-Thames. Entered a commoner at St. Alban's Hall, Oxford, and studied law at Lincoln's Inn. He was elected in 1639 to represent Woodstock during the Long Parliament, and chosen Speaker, which office he filled until Cromwell dismissed the Parliament in 1653. He occupied the chair, January 4th, 1642, when King Charles entered the House to demand the surrender of the Five Members. After the death of the Protector, Lenthall (who resided in the Speaker's house, then in Chancery Lane) reassembled the Parliament, December 26th, 1659. In the ensuing month of February,

however, the Long Parliament dissolved itself, and on the Restoration Lenthall retired into private life.

Description.—Seen to below the knees, seated in a red armchair, wearing a purple-brown robe embroidered with gold, and a square-cut collar bordered with lace, which fits close under the chin. Small white tassels are attached to it. His right hand rests on the arm of the chair, and the left is raised to his chest. The pale face is seen in three quarters turned to the right, his small dark brown eyes looking at the spectator. His dark brown hair is parted in the middle of the forehead and hangs down on each side concealing the ears. The pointed beard and moustaches are of a yellow brown colour. A crimson curtain is suspended on the left, and an open letter lies on a crimson covered table to the right. A pilaster is observable in the centre behind. Inscribed on dark brown ground in the left-hand corner: "*The Right Honourable William Lenthall, Speaker of the Honble House of Commons January 4th 1642.*" (The date of the King's arrival in the House to demand the Five Members.) Light is admitted from the right-hand side.

This picture was originally at Burford Priory, the seat of the Lenthall family.

Purchased by the Trustees, April 1857. (12.)

Dimensions.—4 ft. 8 ins. by 3 ft. 8 ins.

MATTHEW GREGORY LEWIS, M.P. 1773–1818,

Painted by H. W. Pickersgill, R.A

Generally known as "Monk Lewis;" romance writer and dramatist. Author of "The Monk," "Tales of Wonder," and "The Castle Spectre." Educated at Westminster and at a German university. He afterwards obtained a seat in Parliament for the borough of Hindon, but made no figure in the House. His style of writing is thus signalised by Byron in "English Bards and Scotch Reviewers":—

"Oh wonder-working Lewis! Monk or Bard,
Who fain wouldst make Parnassus a churchyard!"

His personal appearance in the year 1798 is described by Sir Walter Scott: "Mat had queerish eyes—they projected like those of some insects, and were flattish on the orbit. His person was extremely small and boyish. He was indeed the least man I ever saw to be strictly well and neatly made." "He was a child, and a spoilt child, but a child of high imagination; and so he wasted himself on ghost stories and German romances. He had the finest ear for rhythm I ever met with—finer than Byron's."—*Lockhart's Life of Scott, vol. ii., p. 12.*

He died at sea in returning from his possessions in Jamaica.

Description.—A half-length figure seated in a red chair to the left. He wears a dark blue coat with gilt buttons, a white cravat, shirt-frill, and a yellow waistcoat. His left hand is raised to the cheek, and his closely-shaven face is turned in three quarters to the left, the small dark eyes looking away in the same direction. Hair and eyebrows very dark sepia brown. Background plain brown. The light is admitted from the right-hand side.

This portrait was engraved in 1809, on a small scale, by H. Meyer.

Purchased by the Trustees, March 1876. (421.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

DAVID LIVINGSTONE, LL.D., D.C.L. 1813–1873.

Drawn, in 1857, by Joseph Bonomi.

African traveller and missionary. Born at Blantyre, near Glasgow. He worked when young in the cotton mills in that town, but resolving to devote himself to missionary work, offered himself in 1838 to the London Missionary Society, and was sent out to Port Natal. Here he met the Rev. Robert Moffatt, whose daughter he afterwards married. He spent his life in exploring the interior of Africa, and on two occasions, in 1865 and 1870, expeditions were sent out in search of him. He died of dysentery at Ilala, near Lake Bangweolo.

Livingstone wrote "Travels and Researches in South Africa," published in 1857, and "Expedition to the Zambesi," in 1865. His "Last Journals" were published after his death.

Description.—Sketched in lead pencil, and vignetted, on bluish white paper. Turned in profile to the right, wearing a black necktie and a small turned down white collar. His whiskers are short and slight and the moustaches are peculiarly curled in a barrel fashion. The small dark eyes are strained to look at the spectator. Inscribed "*Hartwell July 30, 1857, Joseph Bonomi del.*" The form of the lower lip is peculiar.

Sketched from life at Hartwell House, Buckinghamshire.

Presented, March 1874, by William Smith, Esq., F.S.A. (386.)

Dimensions.— $7\frac{1}{2}$ ins. by $6\frac{1}{2}$ ins.

WILLIAM LLOYD, D.D., 1627–1717.

*Drawn and engraved from the life by
David Loggan.*

Bishop of St. Asaph. One of the seven bishops who were sent to the Tower in 1688. He was the son of Richard Lloyd, rector of Tilehurst, Berkshire, and was educated at Oxford; he was for some years vicar of St. Martin's-in-the-Fields, Westminster, and became Bishop of St. Asaph in 1680. He was subsequently translated successively to the sees of Lichfield and Worcester. Lloyd was a man of great learning, and aided Dr. Burnet with materials for his History of the Reformation. He died at the age of 90, at Hartlebury Palace, the residence of the Bishops of Worcester.

Description.—Line engraving on a small sheet. Seen to the waist within an oval, wearing white sleeves and black stole and a plain band. His long light hair is parted in the middle. The face is turned in three quarters to the right. A shield of his own arms, impaling those of the see, is below. Inscribed: "*D. Loggan, ad vivum delin. et sculp.*"

Purchased by the Trustees, March 1881. (633.)

Dimensions.— $11\frac{1}{2}$ ins. by $8\frac{1}{2}$ ins.

For another portrait see the picture of the SEVEN BISHOPS, page 499.

JOHN LOCKE. 1632–1704.

Painted by T. Brownover.

Philosopher. The son of a lawyer and steward. Born at Wrington, near Bristol. Through the interest of Colonel Popham he was sent to Westminster School, and in 1652 was elected into Christ Church, Oxford, where he took his degree of Master of Arts in 1658. In 1664 Locke visited Berlin as secretary to Sir William Swan, but returned within the year to Oxford, where meeting Lord Ashley, afterwards Earl of Shaftesbury, he accepted his invitation to reside in his house. In 1668 Locke accompanied the Earl of Northumberland on a tour to France, and when Lord Shaftesbury was Chancellor of the Exchequer Locke was employed to draw up a Constitution for the Government of Carolina. His great work on the Human Understanding was first undertaken in 1670. When Lord Shaftesbury became Lord Chancellor in 1672, Locke was appointed Secretary of Presentations to Benefices. In 1684, amidst the political storms of the times, he was deprived of his studentship at Oxford. During the reign of James II. he was formally proscribed, and resided in Holland, where he enjoyed the intimate acquaintance of Limborch, Le Clerc, and other learned men. At the Revolution of 1688 he returned to England in the suite of the Princess Mary. In the following year was published his "Essay on the Human Understanding," and in 1695 appeared his "Treatise on the Reasonableness of Christianity as delivered in the Scriptures." Locke was the founder in England of modern metaphysical inquiry, and "he stood up, in other works also, " as the champion of intellectual liberty, vindicating the rights " of Reason in politics and in religion."

Description.—In an oval gold spandril, seen to the waist, wearing a lavender gown, white cravat with long straight ends, and a full long yellow-brown wig concealing the ears. The close-shaven face is seen in three quarters to the left; the small, dark eyes looking at the spectator. The pale yellow-brown eyebrows are very broad and rise inwards towards the nose; lips broad and a pale clear red. Background dark sepia brown. Light admitted from right-hand side.

On a paper at the back of the frame is written "John Locke, by Kneller. In testimony and regard to his friend Paul D'Arand, of Putney, Surrey, the maternal ancestor of its present possessor, the Rev. George Coxe, of Twyford, Hants."

This picture was engraved by Peter Vanderbank.

It was bought by the Rev. Dr. Henry Wellesley, at Mr. Coxe's sale, at Twyford, and was at the Manchester Art Treasures Exhibition 1857, No. 223 of the Portrait Gallery.

Purchased by the Trustees, November 1860. (114.)

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

An unfinished sketch, after Sir G. Kneller.

Description.—Within an oval framework. To the waist, wearing his natural hair, a loose dressing gown, and white shirt open at the neck. The figure is turned to the right, and the face seen in three quarters to the left. Eyes very dark, and looking towards the spectator. Lips very broad and of a deep red colour. Eyebrows broad and strongly marked. The light is admitted from the right hand.

Transferred, June 1879, from the British Museum, to which it had been presented by Matthew Maty, M.D. (550.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

ROBERT STEWART, SECOND MARQUESS OF LONDONDERRY.
1769–1822.

*A marble bust sculptured by Sir Francis
Chantrey, R.A.*

Statesman and diplomatist. Generally known as Viscount Castlereagh. Born at Mount Stewart, County Down, Ireland. He began his career by strenuous efforts to promote the parliamentary union of Ireland with Great Britain, and was a zealous supporter of the measures of Mr. Pitt. On the fall of Napoleon he was present, as plenipotentiary representative of Great Britain, at the Congress of Vienna in 1814, for the settlement of the terms on which the general pacification of Europe was to be based. In his latter days he was engaged in a ceaseless conflict with the revolutionary spirit in his native country. Lord Castlereagh succeeded his father as Marquess of Londonderry in 1821. He died in the following year, by his own hand, at Fooks Cray in Kent, and was buried in Westminster Abbey.

Description.—Life size; with open neck and bare shoulder. The close-shaven handsome face, with an Apollo-like mouth, is turned towards his right shoulder; the eyeballs are not indicated, but the eyebrows are full and strong. There is a great peculiarity in the flat angular form of the ear. The classic drapery covers his right shoulder, and passes round, in a singular manner, under a portion of the left shoulder which has been arbitrarily terminated.

Similar to a bust by Chantrey at Holderness House, which has been engraved in stipple by J. Thomson, for a quarto publication. The print is inscribed "*Engraved by J. Thomson. Drawn by H. Corbould, Esq., from a bust by F. Chantrey, Esq., R.A.*"

Formerly in the collection of General G. C. Arbuthnot.

Purchased by the Trustees, June 1883. (687.)

JAMES LONSDALE. 1777–1839.

*Marble bust sculptured by 'Edward Hodges
Baily, R.A.*

Portrait painter. Born in Lancashire. He came early to London, where he was received as a pupil in the house of Romney, and became also a student in the schools of the Royal Academy. He devoted himself with great success to portraiture and purchased a house in Berners Street previously occupied by Opie, where he resided during the remainder of his life. He painted one large historical picture of King John signing Magna Charta, which is at Arundel Castle. He was one of the founders of the Society of British Artists, and exhibited at their rooms from the year 1824. He was also a painter to the Beefsteak Society, a celebrated convivial fraternity.

Description.—Without drapery, the head turned slightly towards his left shoulder. The eyeballs are marked, the eyebrows bushy, the hair full and flowing. Whiskers down the side of the cheek below the ears to nearly on a line with the mouth. Inscribed at the back E. H. BAILY, R.A. SCULP. 1844.

Presented, June 1887, by Mrs. Lonsdale, in fulfilment of the wishes of her late husband, James John Lonsdale, Esq., Recorder of Folkestone. (770.)

Dimensions.—2 ft. 1½ ins.

ALEXANDER WEDDERBURN, LORD LOUGHBOROUGH.
See ROSSLYN.

SIMON FRASER, LORD LOVAT. 1666–1747.

Painted by William Hogarth.

Jacobite. Chief of the Fraser clan. His active, wily, and intriguing temper gave him great ascendancy in the Highlands. He obtained from the established Government not merely a peerage as Lord Lovat, but also the post of Governor of Inverness and Lord Lieutenant of the county. Nevertheless, he continued during many years in secret and confidential correspondence with the exiled family. Finally, in 1745, having taken part, though even then not openly, with the young Prince Charles Edward, he was arrested, conveyed to London, and brought to trial before his Peers in 1747. The case lasted seven days, and being found guilty he underwent the extreme sentence of the law. He was 80 years of age at the time of his execution.

Description.—A tall square canvas. A full-length figure, on a small scale, seated in a cane-backed chair, facing the spectator, wearing a yellow-brown coat with gilt buttons and large coarse ruffles at the wrists, knee breeches, grey loose-fitting stockings, heavy black shoes and buckles. A black string passes round his

neck, and no white of shirt or collar is seen. His face is turned nearly in full, and the yellow chestnut-brown eyes look sleepily at the spectator. His eyebrows are strongly defined and rise very high externally away from the nose. His wig is formally cut, with curls covering the ears, and a black band behind. The thumb of his right hand is made to join with the forefinger of the other hand, as if in the act of reckoning. On a plain wooden table to the right lies an open book headed "MEMOIRS." Background plain dark brown. Light admitted from the right-hand side.

This picture forms the subject of a well-known etching, published by Hogarth himself in 1746. This portrait was No. 320 of the 1867 National Portrait Exhibition.

Purchased by the Trustees, June 1866. (216.)

Dimensions.—2 ft. 1½ ins. by 1 ft. 4 ins.

SAMUEL LOVER. 1797–1868.

A marble bust sculptured in 1839 by E. A. Foley.

Painter, musician, lyric song writer, and novelist. Born in Dublin. He obtained great success as a miniature painter, but was compelled by weakness of sight to devote himself exclusively to music and literature. His novel of "Handy-Andy," published in 1842, became very popular as a humorous delineation of Irish life and character. In 1846 he began to give musical entertainments and "Irish evenings," after the manner of Dibdin, which were well received, especially in America. His songs, to which he also supplied the music, are distinguished by refinement and originality; many of them are still popular.

Description.—The neck is bare, with a heavy drapery resting on his left shoulder, which is confined on the opposite side under a broad strap. The hair is very full, and the whiskers descend low down the side of the cheek. The eyeballs are indicated by incised lines, and show him to be looking away to his left. Inscribed at the back—SAMUEL LOVER, E. A. FOLEY, SCULP. LONDON, 1839.

Purchased by the Trustees, March 1881. (627.)

JOHN SINGLETON COPLEY, LORD LYNDHURST.

1772–1868.

Painted, in 1830, by Thomas Phillips, R.A.

Lord Chancellor. Son of John Singleton Copley, R.A., the eminent painter; born at Boston, in America. He was brought in his infancy to England, and after studying at Trinity College, Cambridge, was called to the bar at Lincoln's Inn in 1804. In 1818 he obtained a seat in Parliament, and in the following year was appointed Solicitor General. In this capacity he took part, as counsel for the King, in the trial of Queen Caroline. In 1824 he was promoted to the Attorney Generalship, and in 1826 received the office of Master of the Rolls. On the accession of Mr. Canning to power in 1827, Sir John Copley succeeded Lord Eldon as Lord

Chancellor, and was raised to the peerage with the title of Baron Lyndhurst. He resumed the chancellorship for a brief period in 1834, and was for the third time appointed to that office in 1841. He finally resigned upon the retirement of Sir Robert Peel in 1846, but maintained a keen interest in politics to the end of his long life.

Description.—Represented as Lord Chancellor. A full-length standing figure, in black suit and knee breeches, with the gold-embroidered robe over it, wearing long official wig, and white lace hanging cravat. The background is the plain wall of an apartment, covered with red damask. The Chancellor rests his right hand on the purse of the Great Seal, poising it upright on a green-covered table to the extreme left. The closely-shaven face is turned in three quarters to the left. His dark eyes looking away to the left. Light admitted from the right. Signed in pale brown letters on the yellow skirting-board of wall to the extreme right :—
"T. P. 1830."

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Lord Lyndhurst in 1839. (472.)

Dimensions.—7 ft. 10 ins. by 4 ft. 9½ ins.

ANOTHER PORTRAIT.

Painted by George Frederick Watts, R.A.

Represented at the age of 90. The last portrait ever painted of him.

Description.—Seen to the waist, the size of life, wearing the scarlet and ermine peer's robes. The closely-shaven face is turned in three quarters to the right and the pale blue sunken eyes look towards the spectator. No hair is seen, and a brown-grey cap fits close to his head. The background is plain dark brown. Light is admitted from the right-hand side, and the side of the nose is in shadow. Signed in red "G. F. WATTS." Painted on thin mahogany panel.

This picture was exhibited at the Grosvenor Gallery 1882, No. 33 of the catalogue.

Presented, June 1883, by the artist. (693.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 7½ ins.

For other portraits, *see* the pictures of the HOUSE OF COMMONS, 1833, (page 283), and the FINE ARTS COMMISSION (page 514).

EDMUND, FIRST LORD LYONS, G.C.B. 1790–1858.

*Painted by George Frederick Watts, R.A.,
at Constantinople.*

Admiral. Eminent both as a naval commander and in diplomacy; long known in connexion with the affairs of Greece as Sir Edmund Lyons. Born near Christchurch in Hampshire, and educated at Hyde Abbey School. Edmund Lyons first attained

distinction in 1811, during our contest with the Dutch for the possession of Java. He took part in the attack upon Navarino and assisted in the final expulsion of the Turks from the Morea. On the establishment of the monarchy of Greece he was appointed Minister Plenipotentiary and Ambassador at Athens. On the outbreak of the Russian war, Sir Edmund succeeded Admiral Dundas in command of the Black Sea fleet, and in September 1854 successfully transported the English troops from Varna to the Crimea. By aid of his naval resources Sir Edmund contributed largely to the successful issues of the war, and his services were rewarded in June 1856 by elevation to the peerage as Baron Lyons of Christchurch. He died at Arundel Castle.

Description.—Seen to the waist, the size of life, wearing a dark blue naval uniform, a black stock and white shirt and collar. The close shaven, hollow-cheeked face is turned in three quarters to the left. His dark blue eyes look towards the spectator, and his silvery grey hair is roughly combed towards his left ear. Behind the head is a mast and a cable rope. A line of blue sea above the side of a ship extends across the picture. The side of the nose is in shadow. Signed in vermilion on his dark blue dress “*G. F. Watts.*” Painted on canvas.

Presented, June 1883, by the artist. (685.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 7½ ins.

EDWARD, LORD LYTTETLTON, of MOUNSLOW. 1589–1645.

Copied from Van Dyck.

Lord Keeper. Son of Edward Lyttelton, Chief Justice of North Wales. Born at Mounslow, in Shropshire. He was educated at Christ Church, Oxford, and called to the bar at the Inner Temple. He succeeded his father as Chief Justice of North Wales in 1621, and was elected Recorder of London, 1631. He was made Solicitor-General, and knighted in 1634, and promoted to be Chief Justice of Common Pleas, 1640. On the flight of Lord Keeper Finch, the Seal was delivered to Lyttelton in January 1641, when he was created Lord Lyttelton of Mounslow or Munslow. The trying circumstances in which he was placed, at the beginning of the contention between the King and the Parliament, affected his bodily health. He followed the King to York, having sent on the Great Seal before him, but was depressed in spirit. He afterwards became colonel of a regiment of foot-soldiers, consisting of gentlemen of the legal profession. His first wife was Anne, daughter of John Lyttelton, of Frankley. He was buried in the Cathedral of Christ Church, Oxford.

Clarendon says of him. “He was a handsome and a proper man, of a very graceful presence, and notorious for courage, which in his youth he had manifested with his sword. He was exceedingly versed in Records, in studying and examining whereof he had kept Mr. Selden company.”

Description.—A half-length figure, standing to the right, wearing scarlet robe, a black skull-cap, and elaborately-plaited lace ruff, collar of SS, with portcullises, and a jewelled rose in the centre. His ungloved right hand takes hold of the fur bordering to his large scarlet cape. Face seen in three quarters to the right, and the dark eyes fixed on the spectator. He wears short, thick, dark brown and grey moustaches, and a tuft of same colours under his full-red lower lip. His very dark brown hair conceals the ears. The face is full, and the complexion swarthy. Background plain dark brown.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Mr. Ray, in 1844. (473.)

Dimensions.—4 ft. 1½ in. by 3 ft. 3½ ins.

GEORGE, LORD LYTTTELTON, of FRANKLEY. 1709–1778.

Painter unknown.

Statesman, poet, and historian. The son of Sir Thomas Lyttelton, Bart., of Hagley, in Worcestershire. Educated at Eton and Christ Church, Oxford. After travelling on the Continent, he entered Parliament in 1730, and became a keen opponent of Sir Robert Walpole. This course of politics secured for him the favour of Frederick, Prince of Wales, and in 1737 Mr. Lyttelton became his private secretary. In 1744 he was made a Lord of the Treasury, and in 1756 held for a short time the office of Chancellor of the Exchequer. The following year he was raised to the peerage as Baron Lyttelton, of Frankley. His principal works were: "Observations on the Conversion of St. Paul," which appeared in 1747; "Dialogues of the Dead," in 1760, and "A history of Henry the Second," in 1764–7.

Description.—Seen to the waist, turned in profile to the right, wearing a blue coat with silver buttons, a plain white cravat, and shirt frill in front. The very pale and close-shaven face is seen in direct profile to the right. The grey eyes look straight forward. The eyebrows are faintly marked and the lips pale red. The grey powdered wig is cut square to the face in formal fashion, entirely concealing the ears, and gathered in a queue low down behind. The background is a plain yellow brown.

Presented by Lord Lyttelton, June 1861. (128.)

Dimensions.—2 ft. 5 ins. by 2 ft.

GEORGE, EARL MACARTNEY, K.B. 1737–1806, AND HIS SECRETARY, SIR GEORGE LEONARD STAUNTON, BART. 1737–1800.

In conference upon the peace with Tippoo Saib, 1784.

Painted by Lemuel F. Abbott.

Lord Macartney was the son of George Macartney, Esq. Born in Ireland, and educated at Trinity College, Dublin. In 1764 he was appointed Envoy Extraordinary to the Court of Russia, and in 1769 became Chief Secretary for Ireland. In 1775 he was sent out as Governor of Grenada, and on the capture of that island by

the French was taken prisoner to France. Macartney was Governor of Madras from 1780 to 1785, and in 1792 undertook his celebrated embassy to the Court of Peking. He had been raised to the Irish peerage in 1776, and on his return from China was created an Earl of the United Kingdom. He was afterwards, for a short time, Governor of the Cape of Good Hope, and died at Chiswick.

Sir George Leonard Staunton was born in Ireland, and studied for the medical profession. In 1762 he went to Grenada, where he made the acquaintance of Lord Macartney, and became his secretary. He accompanied him in that capacity to Madras, and took an important part in the negotiations with Tippoo Saib. When Lord Macartney was sent on his embassy to China, Sir George Staunton was appointed secretary to the legation. He published an account of his mission in 1797. He died in London.

Description.—Two half-length figures seated at a table, which forms the front of the picture, upon which are laid an open map, a folded document, and a treaty rolled and sealed in the oriental fashion. Lord Macartney wears a blue coat, the star of the Bath with the broad red ribbon of the same order over a white waistcoat, a small white turn-down collar, laced frill in front, and ruffles of the same at the wrist. He is seated in a bamboo-backed chair to the right, and extends his right hand as if pointing to the treaty before him. His closely-shaven face is turned in three quarters to the right, and his small dark eyes are directed towards his secretary. The eyebrows are a pale brown, and the powdered grey hair is brushed back with a formal curl set horizontally over the ear. Sir George's figure is turned to the left, wearing a pale drab coat, a white waistcoat, plain cravat, and white frill in front. He carries a large round black hat under his left arm. His right hand rests on the open map, and his forefinger points to a particular spot on it. His close-shaven face is seen in three-quarters to the left, and his pale grey eyes look towards Lord Macartney. The side of his nose is in shadow, and the lips a pale red. His white powdered hair is formally dressed. Background plain dark sepia brown.

A portrait of Earl Macartney with Sir George Staunton was lent by S. M. Caldwell, Esq., to the Great Exhibition held at Dublin in 1863.

Purchased by the Trustees, November 1871. (329.)

Dimensions.—3 ft. 3 ins. by 4 ft. 1 in.

THOMAS BABINGTON, LORD MACAULAY. 1800–1859.

A bronze medallion modelled in 1848 by Baron Marochetti, R.A.

Statesman, historian, poet, and essayist. Son of Zachary Macaulay, the philanthropist. Born at Rothley Temple, Leicestershire. He was educated at Trinity College, Cambridge, and called to the bar in 1826. In the previous year he had written his essay on Milton, the first of the celebrated series which he contributed to the "Edinburgh Review." In 1830 he entered Parliament as member for Calne, and took an active part in the Reform debates. In 1834 he went out to India as a member of the Supreme Council of Calcutta, for the purpose of preparing a

new code of Indian law. Soon after his return he was appointed Secretary at War, and elected M.P. for Edinburgh. In 1846 he held the office of Paymaster to the Forces; but in the following year, in consequence of his vote on the Maynooth Grant, lost his seat for Edinburgh. The latter part of his life was devoted to the preparation of his great work, the "History of England," the first two volumes of which appeared in 1849. The well-known "Lays of Ancient Rome" had been published in 1842. Macaulay was re-elected for Edinburgh, without solicitation, in 1852; and in 1857 was raised to the peerage. He was buried in Westminster Abbey.

Description.—A circular medallion in high relief. Seen to below the shoulders, in profile turned to the left, wearing a plain coat, necktie, and high-standing shirt collar. The eyebrows are very bushy, and the long hair is combed straight back, with short whiskers. The eyeballs are indicated as looking straight before him. Inscribed on the underpart, where the bust suddenly terminates, in incised letters, "O. M. 1846," and on the background next the right-hand margin, "T. B. MACAULAY."

Purchased at the sale of the artist's works, May 1868. (257.)

Dimensions.—9½ ins. diameter.

ANOTHER PORTRAIT.

Painted by Sir Francis Grant, P.R.A.

The original study for the portrait painted for the Right Hon. the Speaker, John Evelyn Denison, now in the possession of Viscountess Ossington.

Description.—Boldly sketched in oil colours on a small square canvas. Seen to the waist, on a small scale, seated facing the spectator, with his left arm over the back of a wooden chair. He wears a plain black coat, a yellow-brown waistcoat, and a black neckerchief loosely tied. The whiteshirt and standing collar are quite plain. The face is turned in three quarters to the right; the dark grey eyes looking away in the same direction. The hair is grey and very loose and flowing; the very bushy eyebrows and the short out whiskers are all of a bluish grey tint. The cheeks are pale and the lips pale red. The chin is double with a conspicuous cleft in it. The background is pale dark brown with indication of a pilaster to the right. Inscribed on the back, partly in chalk and partly with a brush, "The Hon. T. B. M^cCauley, by F. Grant, done from life."

This picture was exhibited at the Grosvenor Gallery, 1877.

Purchased from the artist and presented to the National Portrait Gallery by Sir William Stirling Maxwell, Bart., K.T., M.P., May 1877. (453.)

Dimensions.—11 ins. by 9½ ins.

For other portraits see the pictures of the HOUSE OF COMMONS in 1833, (page 503), and the FINE ARTS COMMISSION (page 514).

THOMAS PARKER, FIRST EARL OF MACCLESFIELD, LORD CHANCELLOR. 1666-1732. See LATEST ACCESSIONS, page 524, and COLLECTIVE PORTRAITS, COURT OF CHANCERY, page 519.

JOHN RAMSAY McCULLOCH. 1789–1864.

Painted by Sir Daniel Macnee, P.R.S.A.

Author of the "Commercial Dictionary" and many valuable economical and statistical works. He was born at Whithorn, in Wigtonshire, and studied in the University of Edinburgh. He became an early contributor to the "Edinburgh Review," and the first article which he wrote in it was upon Ricardo's "Principles of Political Economy," printed in 1818. McCulloch also attained distinction as editor of "Smith's Wealth of Nations," published in four 8vo. volumes in 1828. In the same year he became the first Professor of Political Economy in London University College, and in 1838, was appointed by Lord Melbourne to the Comptrollership of the Stationery Office, which he held to the date of his death. In 1843 McCulloch was elected a Foreign Associate of the French Institute, in the room of Sismondi.

Description.—A standing figure, the size of life, seen nearly to the knees, wearing a dark suit, black stock and white shirt and collar, resting both his hands on a volume scribed "*Wealth of Nations*," placed upright on a table, on which also are an inkstand and papers with a terrestrial globe to the right. His face, with dark brown hair and fair complexion, is turned in three quarters to the right. The dark brown eyes are fixed upon the spectator. His left cheek is entirely in shadow. A chair covered with green damask is behind him, and a crimson curtain forms the background.

Bequeathed by his daughter, Mrs. Cox, of Edinburgh, and accepted by the Trustees, May 1883. (677.)

Dimensions.—4 ft. 6½ ins. by 3 ft. 7 ins.

HENRY MACKENZIE. 1745–1831.

Painted by Sir Henry Raeburn, B.A.

A popular writer and essayist, termed by Sir Walter Scott "The Scottish Addison." Born and educated at Edinburgh. Adopted the profession of the law. Whilst in London he commenced his most popular novel, "The Man of Feeling," which was published anonymously. This was followed by "The Man of the World." Mackenzie was one of the first to cultivate German literature, and published a Memoir on German Tragedy in 1788; and, in 1791, Translations from Lessing. He died at Edinburgh, in his 86th year.

Description.—Seen to the waist wearing a dark plain coat, buttoned so as to show a white cravat and shirt frill; but no collar above. His aged and close-shaven face is turned in three quarters to the right, and his dark grey eyes look towards, but not directly at, the spectator. His yellow-brown glossy hair, arranged in curls, covers much of the forehead. The complexion is fair, and cheeks clear red. The lips are pale red. Background plain brown.

Purchased by the Trustees, at the sale of the artist's works, May 1877. (455.)

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. SIR JAMES MACKINTOSH. 1765–1832.

Painted by Sir Thomas Lawrence, P.R.A.

Statesman and author. A native of Inverness. Studied at Aberdeen and Edinburgh, and took the degree of M.D. with the intention to practise as a physician in London; but soon after his arrival there adopted another profession, and was called to the bar by the Society of Lincoln's Inn in 1795. His important work, the "*Vindiciæ Gallicæ*," had already appeared in 1791. In 1804 he went to India as Recorder of Bombay. In 1818 the Court of Directors appointed him Professor of Law to Haileybury College, and in 1830 he became a Commissioner for the Affairs of India. Both as a speaker in Parliament, and as a contributor to the "*Edinburgh Review*," he had attained high fame. He had also for some years been engaged in composing a "*History of the Revolution of 1688*;" and leaving this work incomplete, the fragment was published after his decease, in 1834.

Description.—Seen to the waist wearing a scarlet gown as Recorder of Bombay, and seated, somewhat to the left, in a yellow-backed chair. His plain white neckcloth is tied in a large bow, and there is no collar to the shirt. The close-shaven face is seen in three quarters to the right, and the dark indigo-blue eyes are turned slightly upwards in the same direction. The hair is very dark rich brown; the eyebrows pale brown, and the lips pale red. He rests his right hand on a book laid across his knee, and the left arm appears to pass behind the back of the chair. The background is a rich dark brown colour, and the lower part of the figure is cast into shade and sketchily executed.

Painted on twilled canvas.

This portrait was engraved by C. Wilkin, in stipple, for Cadell and Davies' "*Contemporary Portraits*" 1814; and by Edward Smith.

It was exhibited at the Royal Academy in 1804, No. 157 of the catalogue.

Presented by his son, R. J. Mackintosh, Esq., June 1858. (45.)

Dimensions.—3 ft. 1 in. by 2 ft. 5 ins.

DANIEL MACLISE, R.A. 1811*–1870.

Painted, at the age of 35, by E. M. Ward, R.A.

Historical and portrait painter. Born at Cork, the son of a Scotch ensign quartered in that city. MacIise was intended for a mercantile life, but at an early age he became a student at the Cork Society of Arts, and gained a thorough knowledge of anatomy

* There is much uncertainty about the date of his birth. Mrs. Heaton, in a biographical notice of him in the "*Gentleman's Magazine*," April 1879, adopts 1806.

under Dr. Woodroffe. His first published work was a slight sketch which he took of Sir Walter Scott when visiting Cork in 1825. MacIise arrived in London in 1827, and was admitted a student at the Royal Academy, where his "Malvolio" was exhibited in 1829. In the same year he obtained the gold medal for his "Choice of Hercules." MacIise studied in Paris, and on his return to London produced a series of outline portraits of living celebrities, which appeared in "Fraser's Magazine" under the name of Alfred Croquis. His very characteristic picture of the "Chivalric Vow of the Peacock" was exhibited in 1835. The paintings by MacIise are remarkable for containing a great number of figures, fertility of imagination, mastery of form, and technical facility. His fresco paintings, "The Spirit of Justice" and "The Spirit of Chivalry," were completed in the House of Lords in 1850. His last great works, "The Meeting of Wellington and Blücher after the Battle of Waterloo" and "The Death of Nelson," were finished respectively in December 1861 and December 1864. He declined the offer of Presidency of the Royal Academy in 1866. His pencil outlines were very refined, and displayed a singular richness of fancy for ornamental design. He died unmarried at Cheyne Walk, Chelsea.

Description.—The figure, on a small scale, is seen to below the knees, seated facing the spectator, wearing a black frock coat, a green waistcoat, and a black neckcloth, with a high-standing shirt collar. He rests his arms on the arms of the mahogany chair, the hands being kept apart. The face is turned in three quarters to the left; his dark grey sparkling eyes look away in the same direction. His dark brown glossy hair has a crumpled appearance and conceals the ears. The whiskers are reddish. A rich green damask curtain falls on the left side. Signed in the lower right-hand corner,—"*E. M. Ward 1846.*"

This picture was exhibited at the Dublin Exhibition in 1872; No. 241 of the Portrait Gallery.

There is a slight etching from it, marked *I.S.*

A lithograph from a similar picture, with the head turned in a different direction, the hands holding a portfolio and pencil, appears in the re-issue of the Fraser Portraits, connected with a biography of the artist.

Purchased at the sale of the artist's works in 1879, and presented, July 1880, by George Scharf, Esq., C.B., F.S.A. (616.)

Dimensions.—Panel, 1 ft. 5 ins. by 1 ft. 1 in.

SIR WILLIAM HAY MACNAGHTEN, BART. 1793–1841.

Drawn at Jellalabad by James Atkinson, 1841.

Of the Bengal Civil Service. Created a baronet for his eminent services during the Afghan war. He was appointed British

Envoy to the Shah Soojah in 1839, and treacherously murdered at Cabool during a conference on the 23rd December 1841.

Description.—A water-colour sketch on paper. Represented in profile, to the left, wearing a black European hat and tinted spectacles.

Presented, March 1886, by the artist's son, the Rev. J. A. Atkinson. (749.)

Dimensions.— $6\frac{1}{2}$ ins. by 5 ins.

SIR THOMAS MALET. c. 1582–1665.

Painter unknown.

Judge. Great-grandson of Sir Baldwin Malet, solicitor-general Henry VIII. He was called to the bar at Lincoln's Inn in 1606, became serjeant in 1635, and was appointed a justice of the King's Bench in 1641. He was a staunch loyalist, and suffered greatly in consequence. In 1642 he was committed to the Tower by the Lords for showing to the Earl of Bristol a petition from the grand jury of Kent against the ordinance for the militia, without first presenting it to the House; and in the same year, for refusing at Maidstone to allow votes of Parliament authorising the same to be read in court, he was dragged by soldiers from the bench and again sent to the Tower, where he remained two years. His property was subsequently sequestered. At the Restoration Malet returned to his seat in the King's Bench, and took part in the trial of the regicides; he retired in 1663 with a pension and a baronetcy, but as the patent for the latter had not passed the Great Seal at the time of his death, it became void. He was buried in Pointington Church, Somersetshire.

Description.—Life size, seen to the waist, in judge's robes, wearing black cap or cowl edged and lined with white. The brown-complexioned face, with white hair at the sides, hiding the ears, is turned in three quarters to the right; the very dark slaty grey eye-balls fixed on the spectator; eyebrows broad, yellow-brown, elevated and angular; furrows on forehead and between the eyebrows; lips pale red; moustache and lip-tuft white. He wears a large square falling band next to the face and under the chin, and two tassels composed of white balls; the broad white fur cape of his judicial robe lies under this. This under-cape is scarlet, edged with white fur. Dark plain brown background.

This picture was lent to the 1866 National Portrait Exhibition, No. 620 of the catalogue.

Bequeathed by Miss Gerard, and accepted by the Trustees, February 1888. (784.)

Dimensions.—2 ft. $5\frac{3}{4}$ ins. by 2 ft. $\frac{1}{2}$ in.

EDMOND MALONE. 1741–1812.

Painted by Sir Joshua Reynolds, P.R.A., in 1786

A distinguished commentator on Shakspeare; son of an Irish judge. He was born in Dublin, studied at Trinity College in

that city, and was called to the Irish bar, but preferred the pursuit of literature. In London, where he settled in 1777, he became intimate with Burke, Johnson, Reynolds, and Windham. In 1780 he published "certain observations," which led to the detection of Chatterton's forgeries, and in 1790 he brought out his own edition of Shakspeare. In 1796 he exposed the Shakspearean frauds of William Henry Ireland. Malone in 1797 published a Memoir of Sir Joshua Reynolds, prefixed to an edition of his writings, and in 1800 completed a History of the Stage. His last work was a life of the Right Hon. William Windham, issued in 1800.

Description.—The figure, seen to the waist, wearing a closely buttoned dark grey coat, faces the spectator. The closely-shaven face is turned in three quarters to the left, and the dark grey eyes look away in the same direction. His grey powdered hair is formally dressed, and the plain white cravat tied in a bunch in front. The background is composed of a rich dark red curtain, with trees and blue sky below to the left. Painted with rich brown shadows in a golden tone.

This picture was bequeathed by Malone himself to his elder brother, Lord Sunderlin, and passed to a descendant, the Rev. W. H. Rooper. It was exhibited at the Grosvenor Gallery in 1884, No. 148 of the catalogue.

Engraved in stipple by C. Knight in 1791.

Presented, November 1883, by William Agnew, Esq., M.P. (709.)

Dimensions.—2 ft. $5\frac{1}{4}$ ins. by 2 ft. $\frac{1}{2}$ in.

WILLIAM MURRAY, FIRST EARL OF MANSFIELD, K.T.
1705–1793.

Painted, in 1783, by J. S. Copley, R.A.

Lord Chief Justice of England. The fourth son of Viscount Stormont. He was born near Perth, and received his education at Westminster School. In early life he associated very much with the "men of wit about town," and was the friend of Pope, who dedicated the 6th epistle of his "Imitations of Horace" to him. In November 1742 he was appointed Solicitor-General, and as member for Boroughbridge obtained a seat in the House of Commons, where his eloquence and legal knowledge soon rendered him very powerful. In the House Murray and Pitt were opposed to each other as the best speakers of their respective parties. In 1754 Mr. Murray was made Attorney-General, and in 1756 received the appointment of Chief Justice of the King's Bench, and at the same time was raised to the peerage by the title of Baron Mansfield. From that time forward his career was in the main judicial, distinguished throughout by sound knowledge and brilliant accom-

plishments, a courtesy that was seldom ruffled, and an eloquence which never failed. Yielding at last to the infirmities of age, he retired from the bench in 1788, but survived till 1793. He died at his seat, Caen Wood, Hampstead, and was buried in Westminster Abbey—

Where Kings and Poets lie :
Where Murray (long enough his country's pride)
Shall be no more than Tully, or than Hyde."

A magnificent monument by Flaxman was erected to his memory.

Description.—A full length figure in robes of an earl, over a blue velvet coat, seated to the left at a table covered with a Persian carpet, on which are numerous books and open papers. He rests his clenched right hand on an open paper, and grasps a roll of paper with the left. His smooth-shaven face is turned in three quarters to the right, and the small dark eyes look piercingly at the spectator; a cleft in the chin very observable in the subsequent described portrait, is here very much lost in shadow. He wears a long official wig, powdered white, which partly obscures the face. The cape of his robe conceals the neck altogether. The floor is of plain brown wood, and has a step along the front. The background is dark brown with indication of angle walls to the left. Signed in front to the right, "*J. S. Copley, pint.*"

Purchased by the Trustees from the collection of Lord Lyndhurst, March 1864. (172.)

Dimensions.—7 ft. 4 ins. by 4 ft. 9½ ins.

ANOTHER PORTRAIT. When a young man.

Painted by Allan Ramsay.

Description.—To the waist, in black dress, grey wig, and long muslin bands; the figure turned to the right, his left hand resting on a book, and the right above it; both in the extreme right-hand corner. The face is seen in three quarters to the right; the small eyes of a deep hazel (?) colour are fixed on the spectator. The eyebrows are broad and grey, and angular in character. The chin is peculiarly cloven. Background a plain yellow brown.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Sir William Horne in 1839. (474.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR ROGER MANWOOD. 1525–1592.

A sketch in water colours from an ancient Picture.

Judge. Son of a draper at Sandwich, where he was born and educated. He was called to the bar at the Inner Temple, and in 1555 was appointed Recorder of his native town, which he also represented in Parliament until his elevation to the bench. In

1572 he became a justice of the Common Pleas, and in 1578 Chief Baron of the Exchequer. Manwood was one of the commissioners for the trial of Mary Queen of Scots, and took an active part in the subsequent proceedings against Secretary Davidson. He fell under the displeasure of Queen Elizabeth for taking money for a place in his gift. Lord Burghley placed him under restraint, and confined him to his own house, in Great St. Bartholomew's. His death occurred soon after.

Description.—Seen to the waist. Smooth face, turned in profile to the left, wearing a red cape, close-fitting ruff, and black three-cornered cap over a white coif. The collar is composed of SS, and a rose between two portcullises. Painted in vignette style, upon paper.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (475.)

Dimensions.—9 ins. by 7 $\frac{3}{4}$ ins.

MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY. 1441-1509.

Painter unknown.

Generally known as "The Lady Margaret." Mother of King Henry VII.; daughter and heiress of John Beaufort, Duke of Somerset, who was the grandson of John of Gaunt. She was married three times; first, to Edmund Tudor, Earl of Richmond, by whom she had one son, Henry VII.; secondly, to Sir Henry Stafford; and thirdly to Lord Stanley, afterwards Earl of Derby. She was the founder of St. John's, and of Christ's College, Cambridge, and established Professorships of Divinity at that University, as well as at Oxford.

Description.—Seen to the elbows, wearing the widow's costume of the period. The figure is turned to the left, draped in black, with a white triangular headdress bent like a framework, as seen in portraits of Elisabeth of York. The chin is partly hidden by a white muffler or "barbe,"* the lower part of which falls into close plaits over a plain black dress with close-fitting sleeves. She holds a small book with gilt edges, partly open, in both hands. The face is seen in three quarters to the left. Her dark brown eyes are directed to the left. Eyebrows dark brown and much arched. Her complexion is sallow. The hair and ears are entirely concealed. The background is plain dark brown. Inscribed to the left, "*Mar. Countess of Richmond*," and in the upper right-hand corner is a shield bearing the Beaufort arms quarterly, France and England within a bordure gobonated ar. and az. On a gold label beneath is the motto, "SOVVENT ME SOVVIERT." Inscribed in gold letters on the black frame:—*PII FACTI MEMORIAM NUNQUAM OBLITERABIT AETERNITAS.*

Similar to a portrait on panel in St. John's College, Cambridge.

* By desire of her royal son, the Lady Margaret undertook to regulate according to degree, the fashion of mourning garments. "The barbe was a kind of chin cloth of fine linen worn by mourners. No lady under the degree of baroness was permitted to wear them over the chin. Knights' wives were to wear them under their chins, and esquires' wives and gentlewomen of note wore them beneath their throats."—See "*The Life of Margaret Beaufort*," by Caroline Halsted, 1845, page 260.

Another picture on a larger scale in the Hall of the same College exhibits slight differences both in the costume and in the position of the hands. In the latter they are joined in prayer, and the book is laid open on a desk before her. The same will be observed in the picture belonging to the Earl of Derby at Knowsley, which has been engraved in "Lodge's Portraits," pl. 3 of the series. Other pictures are at Windsor Castle, Hatfield House, and Chequers, in Buckinghamshire.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (551.)

Dimensions.—Panel, 2 ft. 2½ ins. by 1 ft. 10 ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torrigiano.

Description.—A half length figure, wearing a pentagonal head-dress hanging low down on each side (known as the English hood), and a cloth or "barbe" covering the lower part of the chin and hanging. Here the folds are in a contrary direction to the vertical plaits shown in the portrait previously described. She wears a plain mantle or cloak covering the arms, and open in front. Her aged countenance is placid, and the features carefully defined. The hair and ears are totally concealed. The eyeballs are not marked. Her hands are joined in prayer. No rings on the fingers. Her head rests against two pillows, one over the other without any ornament or tassel. Her entire dress is quite plain, devoid even of cords or tassels.

Electrotyped from the bronze effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (356.)

JOHN CHURCHILL, FIRST DUKE OF MARLBOROUGH, K.G. 1650–1722.

Painted when at an early age, by John Wyck.

General. Second son of Sir Winston Churchill, a gentleman of ancient family and a writer of history. Born at Ashe, in Devonshire. This pre-eminent general and statesman was educated at St. Paul's School, and at the age of 12 years became page to James, Duke of York, who gave him an ensign's commission in the Guards. After serving in the military expedition against Tangier he joined an auxiliary force to assist Louis XIV. in subduing the United Provinces. Here he fought under Turenne, and after the siege of Maestricht received the thanks of the French monarch at the head of the line. But as to the illustrious career of his riper years, the brief limits of this notice must, as in the case of Nelson, preclude even the enumeration of his services. Suffice it to record that the great battle of Blenheim was fought in 1704: those of Ramillies and Malplaquet in 1706 and 1709.

Description.—Enclosed in a broad oval gilt spandril, and seen to below the waist. The figure, turned to the right, is clad in a complete suit of armour, with an embroidered sash wound round the hips. The closely-shaven pale face is turned

in three quarters to the left; the large grey eyes looking away in the same direction. His arched eyebrows are dark and strongly marked. The side of the nose is in shadow. The long hair is dark brown and full, concealing the ears. He wears a white lace cravat, with long hanging ends. Background very dark.

Purchased by the Trustees, March 1862. (143.)

Dimensions.—3 ft. by 2 ft. 4 ins.

(a.) **ANOTHER PORTRAIT.**

Painted by John Closterman.

Description.—An early portrait; bust; wearing rich dark brown hair. In dark armour and white folded neckcloth. The face is seen in three quarters turned to the right, and the body towards the left. The dark brown eyes are fixed on the spectator. Light admitted from the right.

Painted before he became a Knight of the Garter, to which order he was elected in March 1702, when 52 years of age.

Similar to a portrait preserved at Blenheim Palace.

Purchased by the Trustees, May 1878. (501.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

(b.) **ANOTHER PORTRAIT.**

Painted by Sir Godfrey Kneller.

As Knight of the Garter, in the prime of life.

Description.—A half-length figure, turned towards the left; in blue coat with crimson mantle covering his right arm, and crossing the lower part of the figure. He wears a white cravat, and the star of the Garter on his left breast. The sleeve of his coat is open to show a full white shirt at the wrist. The background to the left is composed of a dark sky and distant trees. The face is seen in three quarters turned to the right, the dark eyes looking in the same direction. A pilaster with sculptures representing military weapons in a panel, occupies the right-hand side. Light admitted from the right.

A similar portrait is at Boughton, the former seat of the Dukes of Montagu.

Transferred from the British Museum, June 1879. (553.)

Dimensions.—4 ft. 1 in. by 3 ft. 4½ ins.

SARAH JENNINGS, DUCHESS OF MARLBOROUGH.
1660–1744.

Painted by Sir Godfrey Kneller.

Daughter and co-heiress of Richard Jennings, of Sandridge, in Hertfordshire. She was received at an early age into the household of Mary, Duchess of York, and shortly after chosen to be personal attendant on the Princess Anne, with whom she contracted a warm friendship, which continued unabated long after the Princess had ascended the throne. In writing they addressed one another as Mrs. Morley and Mrs. Freeman. In 1678 Sarah Jennings married Colonel Churchill, and at the time of the Princess Anne deserting her father, in favour of the Prince of Orange, accompanied her to Nottingham. King William, in 1689, created her husband Earl of Marlborough, and Queen Anne, in 1702, raised him to a dukedom. Honours and appointments were abundantly bestowed on the favoured pair. The Duchess

became Keeper of the Privy Purse, Groom of the Stole, and Mistress of the Robes. Her political schemes, however, led to her downfall, and she was undermined in the Queen's favour by Mrs. Masham. Her last interview with Queen Anne was at Kensington Palace, 6th April 1710. She survived her husband more than 20 years, and lived in retirement at the Palace of Blenheim, which had been raised at the public expense in gratitude for the Duke's brilliant military achievements.

Description.—Seen to the waist within a gilt oval spandril forming part of the square frame, wearing a dark blue robe open in front showing white drapery. A dark blue veil fastened with a diamond jewel at the side, covers the back of her head, and falls to her left shoulder. The face is turned in three quarters towards the left; her dark eyes look at the spectator. The side of her nose is in shadow; the complexion is fair, and the pouting lips of a deep crimson colour. Her long wavy yellowish flaxen hair is brushed back and rises high above the forehead. She wears neither necklace nor earrings; the only jewel being the one already described as a fastening to her veil. The background is of a rich brown tone, somewhat paler to the right.

Recently in the possession of Gen. Sir Charles Hastings Doyle, K.C.M.G.

Purchased by the Trustees, March 1884. (712.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

ANDREW MARVELL. 1620–1678.

Painter unknown.

An eminent wit and satirist. A sturdy opponent of the court-party in the reign of Charles II. Son of a minister and school-master at Kingston-upon-Hull. In 1685 he was admitted of Trinity College, Cambridge. After travelling abroad he became in 1657 assistant to Milton, who was then Latin Secretary to the Protector. At the Restoration, Marvell was elected to Parliament for his native place, and received a salary from his constituents. Notwithstanding his frequent pecuniary difficulties he declined the sum of 1,000*l.* with a place at Court offered to him by the Earl of Danby. The King took great pleasure in his conversation. He was interred in the church of St. Giles's-in-the-Fields. Wood says that Marvell in his conversation was very modest, and of few words. In his controversial works he was the greatest master of ridicule in his time. Aubrey describes him as of "middling stature, pretty strong sett, roundish faced, cherry cheek't, hazell eie, browne hair."

Description.—Bust; wearing a dark brown coat, and brown hair, parted in the middle over forehead, and hanging low down on each side, with a plain white band fitting close to the chin, and two white tassels. The face is turned in three quarters to the right. Eyes very bright and of a dark brown, looking at the spectator. Eyebrows broad and dark brown. Lips strongly defined, full, and of a pale red colour. Cheeks red. Moustaches of a pale yellow-brown.

Painted on an oval canvas.

This portrait is mentioned in "Granger," vol. 5, page 107 (edition 1824). Engraved by F. Engleheart in Walker's "Effigies Poeticæ," 1821, plate 58.

Transferred, June 1879, from the British Museum, to which it had been presented by Robert Nettleton, Esq., Governor of the Russia Company. (554.)

Dimensions.—2 ft. by 1 ft. 6 ins.

QUEEN MARY I. 1516–1558.

Painted in 1544, at the age of 28, by Joannes Corvus.

Daughter of Henry VIII. and Catherine of Arragon. Born at Greenwich. Succeeded to the throne in 1553. Married at Winchester to Philip II. of Spain, 1554. Died at St. James's Palace, and buried in Westminster Abbey.

Description.—A half-length figure, nearly the size of life, wearing a close-fitting gown with full outer sleeves of gold cloth, patterned with seed pearls. The head is turned slightly towards the spectator's left. Her hood is of a rich crimson colour, and there is much gilding on the dress. On the deep turquoise blue background is the following inscription in gilt capitals: ANNO DNI 1544 LADI MARI DOUGHTER TO THE MOST VERTVOVS PRINCE KINGE HENRI THE EIGHT THE AGE OF XXVIII YEERES."

Painted on oak panel, and many parts of the dress have been groundred with leaf gold.*

A precisely similar picture to this, with the same inscription, but having the figure turned the reverse way, was engraved in 1778 by C. Hall, on a quarto sized plate "from a very curious original in the possession of John Thane." It is possible that an entry which occurs in the Privy Purse expenses of the Princess Mary, edited by Sir Frederic Madden 1831, may have reference to this picture. "November 1544. Item, paid to one John that drue hir grace in a table, v. li."

It formerly belonged to the Brocas family at Beaurepaire, in Hampshire. See Warner's History of Hampshire, vol. 1, page 84.

Purchased by the Trustees, June 1876. (428.)

Dimensions.—Panel, 2 ft. 3 ins. by 1 ft. 9 ins.

ANOTHER PORTRAIT.

Medallion by Jacopo da Trezzo of Milan, 1555.

Description.—A profile figure, executed in high relief, turned to the left, seen to the waist, in a richly ornamented dress and close-fitting cap.

Electrotyped from the obverse of a gold medallion preserved in the British Museum.

Presented, February 1877, by George Scharf, Esq., C.B., F.S.A. (446.)

*The discovery of a portrait of Mary Tudor, sister of Henry VIII., painted in the same manner upon leaf gold, and signed on the original frame "*Joannes Corvus Flandrus faciebat*," leaves little doubt that Corvus was the "John" mentioned above, and that this picture is by his hand.

**MARY OF LORRAINE, QUEEN OF JAMES V. OF SCOTLAND,
AND MOTHER OF MARY, QUEEN OF SCOTS. 1515—1560.**

Painted by an unknown French artist.

Daughter of Claude, Duke of Guise, and widow of Louis, Duke of Longueville. In 1538 she became the wife of James V. King of Scotland. At his death in 1542, leaving her with a newly born daughter, afterwards the celebrated Mary Stuart, she was involved in troubles connected with the regency. When herself made Regent, in 1554, she suffered severely from the violent contention of religious parties. Influenced by her brothers the Duke of Guise and the Cardinal of Lorraine, the Regent in 1559 issued an edict of such intolerance that the Reformers openly revolted and had recourse to England for succour. The Regent on her side brought troops from France to strengthen her position. She was besieged in Leith, fell ill and died in the Castle of Edinburgh.

Description.—A half length standing figure, in elaborate French costume with various jewelled ornaments, facing the spectator. Over a richly-patterned white dress with full sleeves, she wears a bodice, shoulder pieces, and a long open skirt of pure black with slender white figures along the borders. Round her neck and closely fitting to the face, is a short plaited ruff of dentelle-edged white lace with ruffles at the wrists to correspond. Between the ruff and the square cut edge of her black bodice is an expanse of white linen richly patterned in black line with leaves and flowers. Similar embroideries called "works" may be seen in this gallery on the collar of Henry VIII., wearing the Toison d'Or, and on the cuffs of his daughter the Princess Mary, pages 214 and 298. Her pale long thin oval face is seen in three quarters turned to the left; the large blue eyes looking away in the same direction. The eyebrows are of a pale yellow tint and very much arched, the lips are pale maddery red. Her brown yellow hair is enclosed in a caul of similar colour encircled by two rows of jewels alternating with small white puffs. The ears are entirely concealed and there is no indication of earrings. She wears no veil. In the centre of the bodice, below two enamelled figures of Venus and Cupid, and a Salamander in a separate frame, is a circular brooch displaying a column within the wheel of fortune, and this is known to have been one of Queen Mary's devices. An elaborately ornamented chain, in which a knot like the figure 8 frequently recurs, is several times festooned across her breast. She holds a pair of gloves in her right hand, and with the left raises a chain, similar in pattern to the one at her breast, at the end of which is a disk, encircled by a wreath and the motto "*Fors et Virtus miscentur in uno*," bearing a crowned column (a device used by François II.) between the letters M and B. Her fingers are very long, and a jewelled ring on the thumb of her left hand is the only one visible. The background consists of the trunk of a tree to the extreme left, on which is suspended a shield bearing the arms of France and Scotland quarterly, as adopted by Mary when Queen Consort of France. In the Scottish quarter, the lion and treasure are made yellow instead of red, and the heraldic tints are transposed. On the tree, immediately beneath the shield, are very faint traces of letters in French or Italian style, forming a monogram composed apparently of the letters F L and T. The upper branches of the tree spread out across the picture, and the full green leaves form a background to the head of the figure. In the distance to the right, beneath a deep blue sky, is seen a fortified town built upon rocks and sheltered by still loftier peaks.

This picture has hitherto been accepted as a portrait of Mary Queen of Scots, but recent investigations and the circumstance of the colour of the eyes and peculiar contour of the countenance show clearly that, although a Queen of Scotland, Mary of Lorraine and not Mary Stuart is the person represented. The costume is

singularly rich and interesting to artists, and the lady evidently a personage of the highest rank.

The device on a locket held in her hand of a crowned pillar between the letters M and R pertains to royalty, and would apply equally well to Mary of Lorraine or Mary Stuart.

Only one authentic portrait of Mary of Lorraine is known, and that is in the possession of the Duke of Devonshire. In all main points these two portraits agree. Mary of Lorraine was distinguished by tallness of stature, and in this picture the fingers are remarkably long.

The shield of arms hanging behind from the branch of a tree is obscured by shadow and appears to have been in some measure obliterated. The manner in which the quarterings of France and Scotland are arranged points clearly to the one period when Francis and Mary occupied the throne, the early part of the year 1560.

The shield of arms in its obscurity might, instead of applying direct to the person represented, refer to the King and Queen abroad, from whom the Regent's authority was derived.

The picture would seem to have been painted whilst the regent was besieged in Leith. The city and castle among rocks in the distance has been supposed to represent Edinburgh.

This picture formerly belonged to a portrait painter named Stewart, and came afterwards into the hands of a London dealer named Gwennap, from whom Mr. Fraser Tytler, the historian of Scotland, purchased it. It was originally painted on panel, and transferred with remarkable skill to canvas, whilst in Mr. Tytler's possession.

A monograph descriptive of this picture, entitled "On the "Portraits of Mary Queen of Scots, &c.," 4to., 1845, was printed for private circulation by Mr. Fraser Tytler, who came to the conclusion that it was the identical portrait painted in 1560, and sent by Mary to Queen Elizabeth by Lord Seton.

This portrait was engraved and elaborately finished in colours by Henry Shaw, F.S.A.

Purchased by the Trustees, February 1860. (96.)

Dimensions.—3 ft. 1½ ins. by 2 ft. 3 ins.

MARY, QUEEN OF SCOTS. 1542–1587.

An old copy from a picture by Janet.

Daughter of James V. King of Scotland, and Mary of Lorraine. Born at Linlithgow. Succeeded to the crown when scarcely a

week old. Carried to France in 1548, and married, in 1558, to the Dauphin, afterwards François II. Became Queen of France, 1559, and was left a widow in the following year. Returned to Scotland, 1561. Married Darnley, 1565, and the Earl of Bothwell, 1567. Fled to England, 1568, where she remained in captivity, and was beheaded at Fotheringay Castle.

When Queen Dowager of France. In a white head dress, in mourning for her first husband, François II., who died December 5th, 1560.

Description.—To below the waist, wearing a white veil, which falls in long plaits from both cheeks, covering her black dress which is partially seen through it. This form of mourning is an improvement upon the "Barbe," as seen in the portrait of the Countess of Richmond (page 294). The face is turned in three quarters to the right, the eyes are dark brown and looking at the spectator. The white cap, with an ornamental border, pressing on the forehead and opening at the side to show her dark brown hair gathered in full curls over the temples, joins the veil* passing round the cheeks, and conceals the ears.

Painted on canvas, stretched upon panel.

The original of this picture, smaller in size, is in the Royal Collection at Hampton Court Palace. The drawing for it, in crayons, by Janet is preserved in Paris in the Bibliothèque Nationale, removed in 1861 from Ste. Généviève, (facsimiled by P. G. J. Niel).

Brantôme speaks of Queen Mary at this period in her "*grand deuil blanc*," and cites a poem beginning

" L'on void, sous blanc-atour,
En grand deuil et tristesse."

He adds, "avec lequel il la faisoit très-beau voir, car la blancheur de son visage contendoit avecques la blancheur de son voile à qui l'emporteroit ; mais enfin l'artifice de son voile le perdoit et la neige de son blanc visage effaçoit l'autre."

Transferred from the British Museum, June 1879. (555.)

Dimensions.—2 ft. 3½ ins. by 1 ft. 8 ins.

(a.) ANOTHER PORTRAIT.

Painted by P. Oudry.

Description.—A half-length standing figure, attired in black with gauze veil, edged with lace, and a lace ruff. The face is turned in three quarters to the left, and the dark brown eyes are fixed on the spectator with a piercing expression. She rests her right hand on a table covered with a red cloth, and her left is raised and planted against her side. There are no rings on her fingers. A small crucifix, enamelled with various colours, hangs in front by a black ribbon passing round her neck. A larger cross of the Latin form, with a gothic letter S in each of the limbs, is attached by a dark steel chain on her left side. In the centre is a group of Susanna and the Elders, encircled by the motto "ANGUSTIA VENDIQUE."

* In M. Soulié's Catalogue of Versailles, describing a similar picture in that collection, it is observed, "La reine est représentée en costume de veuve, et enveloppée de la guimpe blanche, deuil des reines de France."

A rosary is suspended from this cross. On the dark space above the table is the following inscription in capital letters of a dark yellow colour:—

" MARIA
D G
SCOTIE
PIISSIMA REGINA
FRANCIE DOTARIA
ANNO
ETATIS REGNIQ
36
ANGLICE CAPTIVIT
10
S H
1578."

The back of the strong oaken panel on which the picture is painted bears the royal brand mark, the letters C.R., surmounted by an arched crown, similar to those well known on the pictures that belonged to King Charles I. at Windsor and Hampton Court. This portrait has not as yet been identified with any mentioned in catalogues of the Crown pictures. There are many repetitions of this type; but they are all full length, and the elevated position of her left hand, which occurs in this picture alone, would show that it never was more extended in length.

This picture was subsequently in the possession of the Brocas family, at Beaurepaire, in Hampshire.

Purchased by the Trustees, June 1876. (429.)

Dimensions.—Panel, 3 ft. $\frac{1}{2}$ in. by 2 ft. 10 $\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Cast of a medallion executed by Jacopo Primavera.

The date attributed to it is 1572, when Mary was thirty years of age.

Description.—On the obverse is a bust of Mary seen in profile to the right. She wears a close dress, buttoned in front, a small ruff, and a long veil hanging down behind. The inscription is as follows:—"MARIA STOVVAR REGI SCOTI ANGLI." In the field behind the head, "IA. PRIMAVER." On the reverse is a young female standing on a rocky foreground; with her left hand she raises her drapery, and in her right she holds a palm branch; the arm being charged with a weight linked to the elbow, as if to keep it down; from this weight large drops of water apparently are falling. In the background are the sea, a town on a hill, and a watermill, &c. Inscription: "SVPERANDA OMNIS FORTVNA."

Original specimens of this remarkable work are extremely scarce.

It especially deserves notice as almost the only portraiture of Mary in profile, on a scale larger than the coins of the realm in which the profile is turned the other way.

This medallion has been engraved by Hersæus, in his "Bildnisse der regierenden Fürsten," Vienna, 1828, pl. xxii., and also as a frontispiece to vol. III. of Chalmers' "Life of Mary." The signature of the artist is omitted in the latter engraving.

See "Catalogue of Antiquities and Works of Art; and Historical Relics, exhibited at Edinburgh in 1856." 8vo., 1859, p. 215. "Medallic Illustrations," compiled by E. Hawkins and edited by A. W. Franks and H. A. Grueber, published by the British Museum, 1885, vol. i., page 118.

Presented, February 1860, by Albert Way, Esq., F.S.A. (96a.)

Dimensions.—2 $\frac{1}{2}$ ins. in diameter.

(c.) ANOTHER PORTRAIT.

Sculptured by Cornelius and William Cure.

Description.—A bust electrolytied from the full-length alabaster effigy on her monument in Westminster Abbey.

Observations.—The costume adopted for this effigy accords in the main with the type of the Sheffield and Morton portraits. Here is added a royal mantle, lined with ermine, with a cape of the same covering the shoulders. The gauze veil and bowed-out wings were of necessity omitted. No necklace and no ear-rings are visible. The top of her dress, instead of being curved (bowed upwards), is cut straight across. The square-linked chain, fastened at her breast and passing round her waist, corresponds with a round-linked chain of steel worn in the same manner in the Sheffield picture. The construction of the cap, depressed over the forehead and arched at the sides to show the hair in bunches, is the same as in all other portraits of this period. The ruff of richly-patterned lace is left open in front to show the neck and is fastened by strings with four tassels hanging on the same level in front. In the Sheffield and Morton portraits there are also four tassels; two of them being connected with a bowed knot, and placed higher than the rest. Some decoration, probably a crucifix or jewel, was formerly attached to the broad ribbon hanging in front like a letter V. It is observable that only in representations of the Queen associated with her execution is seen the "wheel shaped" ruff, undivided in front, as in the large memorial pictures at Windsor, Cobham Hall, and Blair's College.

From entries in the Pell Records of the reign of James I., it appears that Cornelius Cure, master mason to the King, received large payments on account of this monument, according to a plot thereof drawn, but by whom is not stated. The first of these entries is as follows: "By order, 7th of May 1606. To Cornelius Cure, master mason of His Highness's works, the sum of 200*l.*, parcel of a more sum due to him for the framing, making, erecting, and finishing of a tomb for Queen Mary, late Queen of Scotland, according to certain articles indented between the Right Honourable the Lord Treasurer of England, the Earls of Northampton and Salisbury, and the said Cornelius Cure." Before the completion of the tomb Cornelius appears to have died, as the next payment on January 17th, 1610, was made to "William Cure, His Majesty's master mason, son and executor unto Cornelius Cure." He also on the 31st August 1613, received the sum of 85*l.* 10*s.* in full payment of 825*l.* 10*s.*, "for making the tomb for His Majesty's dearest mother."

The painting of the tomb was entrusted to James Mauncy or Manuty, "By order dated 24th of May 1616, to James Mauncy, painter, the sum of 265*l.*, in full satisfaction of the charges of painting and gilding of a monument to be erected for the memory of His Majesty's most dearly beloved mother, the Lady Mary, late Queen of Scotland."

Presented, July 1870, by John Hosack, Esq. (307.)

**THE PRINCESS MARY, PRINCESS ROYAL OF ENGLAND,
AFTERWARDS PRINCESS OF ORANGE. 1631–1660.**

Daughter of King Charles I. and Mother of King William III.
See CHILDREN OF CHARLES I., page 98.

**MARY OF MODENA. QUEEN CONSORT OF JAMES II.
1658–1718.**

Painted by William Wissing.

Mary d'Este, sister to Francis, Duke of Modena, daughter of Alfonso d'Este, third Duke of Modena. Married in her fifteenth year, 1673, to James, Duke of York, presumptive heir to the throne of England. The King and Queen were crowned April 23rd, 1685. Her son, James Francis Edward, was born at St. James's Palace, June 1688. In consequence of the landing of the Prince of Orange the Queen made her escape to France in December 1688, and passed the remainder of her life in exile, dying at St. Germain.

Description.—Seen to below the knees, seated almost facing the spectator, wearing a brownish orange dress and short sleeves, with blue drapery crossing her right knee. Her arms are bare, she rests her left hand on the back of a spaniel seated beside her on a stone bench, and raises her right to the tresses of hair falling over her left shoulder. The face is turned in three quarters to the left; the small and dark brown eyes looking towards the spectator. Her very dark sepia brown hair is gathered in round curls at each side. Behind her is a round column, and to the left is seen a distant garden under a dark grey sky. A royal crown and a mottled rose are perceptible in shade on the same side.

Purchased by the Trustees, March 1866. (214.)

Dimensions.—3 ft. 11½ ins. by 3 ft. 2 ins.

**QUEEN MARY II., CONSORT OF KING WILLIAM III.
1662–1694.**

Painted by William Wissing.

Daughter of King James II. and Anne Hyde, eldest daughter of Lord Chancellor Clarendon. Born at St. James's Palace. Married to her cousin the Prince of Orange, November 4th, 1677. Ascended the throne of England in joint right with her husband, February 13th, 1689. Died of small-pox at Kensington Palace.

Description.—The figure, seen to below the knees, is seated facing the spectator, in a garden, wearing a rich blue dress and a crimson mantle trimmed with ermine, raising her right hand to the breast. A rosebush appears to the left and the Royal crown on a table to the right. The face is seen in three quarters turned to the left, and her dark grey eyes look towards the spectator. Her very dark brown hair is dressed high and devoid of all ornament.

From the collection of the Earl of Chesterfield.

Purchased by the Trustees, June 1865. (197.)

Dimensions.—4 ft. ¼ in. by 3 ft. ¼ in.

ANOTHER PORTRAIT.

Painted by Gaspar Netscher.

Description.—Painted on a small scale. The figure, seen to below the knees, is seated facing the spectator, wearing a purplish gown and a blue mantle trimmed with ermine which is fastened by a band of jewels crossing the breast. Her short white sleeves are trimmed with lace. A crown and sceptre on a cushion are placed beside her on a table, and her left arm rests on it. Beneath that hand lies a sprig of orange blossom. Her other arm crosses her body, and her right hand is raised to her left breast. The face is turned in three quarters to the left. Her dark grey eyes look towards the spectator. The dark brown hair, dressed in round curls, is destitute of any kind of ornament. She wears a small pearl necklace; but neither bracelets nor rings. In the background, to the left, is a large bush of red roses, and beyond that a fountain with sculptured figures in a garden, and a distant spire.

Purchased by the Trustees, February 1880. (606.)

Dimensions.—1 ft. 4 ins. by 1 ft. 1 in.

REV. THEOBALD MATHEW. 1790–1856.

Painted by Edward D. Leahy.

Generally known as Father Mathew, “The Apostle of Temperance in Ireland.” Born at Thomastown, county of Tipperary. Having received his education, first at Kilkenny and afterwards at Maynooth College, Mathew became a priest of the Roman Catholic Church in 1814. At Cork he established a religious society on the model of the visiting societies of St. Vincent de Paul, which obtained the warm approbation of the Irish Poor Law Commissioners in 1834. A few years later he became president of a temperance association formed in Cork, and in a very short time had made 150,000 converts in Cork alone. This sphere of usefulness extended far and wide over the United Kingdom; but the beneficial effects of his teaching were seen especially in Dublin, Liverpool, and Manchester. Her Majesty in recognition of his services granted him an annuity of 300*l.* a year out of the Civil List.

Description.—A bust picture, seen within a grey stone coloured spandril, wearing a black coat and a plain white cravat. A silver medal bearing a cross is fastened on his breast. The smooth close shaven face is turned in three quarters to the left, and his dark eyes look in the same direction. The hair is dark rich brown tinged with grey; the complexion sallow and the lips a deep rich crimson. Background plain dark brown. Light admitted from the right-hand side.

Painted at his residence in Cork, January 1846.

Purchased from the artist by the Trustees, June 1865. (199.)

Dimensions.—1 ft. 11 ins. by 1 ft. 5 ins

REV. JOHN FREDERICK DENISON MAURICE, M.A.
1805–1872.

Painted by Miss Jane Mary Hayward in 1853.

An eminent leader of what is known as the "Broad Church" party in the Church of England. He was the son of a Unitarian minister, and studied at Trinity College, Cambridge, where, however, being a nonconformist, he was unable to take his degree. Subsequently, his religious views having undergone a change, he graduated at Oxford, and was ordained. In 1846 he was appointed chaplain of Lincoln's Inn, and professor of Theology at King's College; but resigned the latter office in a few years. He afterwards accepted the incumbency of St. Peter's, Vere Street. He was the author of many theological and philosophical essays, and took an active part in promoting the social and moral welfare of the working classes. In 1866 he was elected professor of Moral Philosophy in the University of Cambridge.

Description.—Seen to the waist, within an oval spandril, wearing a plain black dress and white collar and necktie. He rests his hands, one over the other, on the top of a richly bound volume placed upright on a table before him. It is lettered H KAINH. An inkstand and papers lie in front to the right. His smooth face with thin grey whiskers is turned in three quarters to the right, and his yellow-brown eyes look away in the same direction. The hair is a rich deep yellow-brown. The background is plain yellow brown.

Presented, July 1872, by the artist. (354.)

Dimensions.—2 ft. 6½ ins. by 2 ft. 1¼ ins.

SIR WILLIAM STIRLING MAXWELL, BART. *See STIRLING-MAXWELL.*

SIR JOHN MAYNARD. 1602–1690.

Painter unknown.

Serjeant-at-Law. Born in Devonshire, and educated at Exeter College, Oxford. He studied the law, and was a lay assessor of the Assembly of Divines. He was chief manager of the prosecutions against the Earl of Strafford and Archbishop Land, and at a subsequent period against Lord Stafford. Though he had been actively employed in the High Courts of Justice under the Commonwealth, Maynard was knighted at the Restoration and declined a judgeship, having accumulated a great fortune. He was made Commissioner of the Great Seal, conjointly with Sir Anthony Keck

and Sir William Rawlinson, on the accession of William III. This office he resigned in May 1690, and died a few months after, in the 89th year of his age, at Gunnersbury, in Middlesex. When Maynard attended to welcome the Prince of Orange on his arrival the Prince observed, in respect of his great age, that he had outlived all the men of law of his time; to which Maynard answered that "he had like to have outlived the law itself if his "Highness had not come over."

Description.—Bust, seen within an oval border, wearing a plain scarlet cape without fur or collar, but a square-cut grey collar, and a black skull cap bordered with white. The face, turned in three quarters to the right, is close shaven. The small black eyes look towards the spectator. Tufts of grey hair appear near and behind the ears.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (476.)

Dimensions.—2 ft. 5½ ins. by 2 ft. and ½ inch.

RICHARD MEAD, M.D. 1675-1754.

Painted by Allan Ramsay.

Physician, and author of a celebrated work upon Poisons. Born at Stepney. After studying at Leyden, he took his degree at Padua, and succeeded Dr. Radcliffe as the most renowned physician of the day. He devoted his wealth to the collection of books, pictures, and antiquities. He wrote a work on the Plague which was held in high estimation. Dr. Mead was the author also of some papers elucidating the Greek coins struck in honour of physicians, and tending to explain the early history of medicine. Upon this subject he had a controversy with Dr. Conyers Middleton. He was distinguished for his hospitality to foreigners.

Dr. Mead was physician to King George II. and Queen Caroline.

Description.—A half-length figure, in a plain dark red coat, and plain white cravat with long hanging ends, standing towards the right, resting his clenched hand on a stone slab, on which lie papers, and a folded letter directed "To Dr. Mead." A large folio book is placed open and upright behind. His left hand rests upon his hip just above a gilt sword hilt. In the background, above the book on the left, is seen a bronze head called Pindar or Homer* turned in profile to the right, and on the opposite side, in a niche, is a full-length statue of Esculapius with the rod encircled by serpents. The close-shaven face is seen in three quarters to the right, the indigo-blue grey eyes looking at the spectator. The eyebrows are broad, and pale yellow-brown. The cheeks are pink, and a wart conspicuous by the side of his right nostril. The lips are pale red, and the chin round and double. His grey powdered wig is very solid, covering the ears, and hanging low down behind. Signed along the front edge of the stone slab on the left, "A. Ramsay, 1740."

Purchased by the Trustees, June 1857. (15.)

Dimensions.—4 ft. ¾ in. by 3 ft. 3½ ins.

* This bronze head is now in the British Museum. It was brought to England by Thomas, Earl of Arundel, and came into the possession of Dr. Mead, at whose sale, in the year 1755, it was purchased by the Earl of Exeter, by whom it was presented to the Museum in 1760.

HENRY DUNDAS, FIRST VISCOUNT MELVILLE. 1740–1811.

Painted, at the age of 70, by Sir Thomas Lawrence, P.R.A.

Statesman. Son of Lord Arniston, a Scotch judge, and educated at the University of Edinburgh. From studying Scotch law he entered Parliament and became a warm adherent of Mr. Pitt. In 1783 he was appointed Treasurer of the Navy, and in 1791 Secretary of State for the Home Department, which in succession he exchanged for War and the Colonies. On the retirement of Mr. Pitt in 1801, he was raised to the peerage as Viscount Melville. When Mr. Pitt returned to power, Lord Melville became First Lord of the Admiralty, but resigned his appointment shortly afterwards. He withdrew into Scotland and never again resumed office.

Description.—A bust picture the size of life, in a crimson coat buttoned across the chest, and a plain white neckcloth. The aged close-shaven face is seen in three quarters turned to the right; the chestnut brown eyes being turned in the same direction. The complexion is ruddy and the eyebrows full and white. The hair, very dark brown and glossy, is obviously a wig. Background, a plain rich brown yellow.

This picture was engraved by H. Meyer in Cadell and Davies' "Gallery of Contemporary Portraits," 1810. It was then in Lord Melville's own possession.

Purchased by the Trustees, July 1885. (746.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

For another portrait, see HOUSE OF COMMONS in 1793, page 501.

PETER MEWS, D.D. Died 1706.

Drawn and engraved from the life by David Loggan.

Bishop of Winchester. Known as "the fighting bishop." Was educated at St. John's College, Oxford, and served in the royal army during the Civil War, and accompanied Charles II. to Flanders. He afterwards took holy orders, and became rector of Lambourn in Essex. In 1673 he was consecrated Bishop of Bath and Wells, whence he was translated in 1684 to the see of Winchester. He re-appeared in his military character in 1685 to oppose the rebellion of the Duke of Monmouth. The motto on the print is allusive to this,—

"Qui pugnavit et oravit pro pace regni et ecclesiæ."

Description.—Line engraving on a large sheet. Seen to the waist within an oval, in white dress with black stole and square-cut band, a black skull cap and his natural white hair. The face is turned in three quarters to the right, with a

black scar on his left cheek and a peculiar line of moustache over the lip. The eyes are fixed on the spectator. A shield of his own arms, impaling those of the see, below. Inscribed: "*D. Loggan, ad vicum delineavit et sculpsit.*"

Purchased by the Trustees, March 1881. (637.)

Dimensions.—1 ft. 4½ ins. by 1 ft. ½ in.

MRS. JANE MIDDLETON. 1646–1690.

Painted by Sir Peter Lely.

One of the celebrities in "Grammont's Memoirs." Daughter of Sir Robert Needham, a relation of John Evelyn who mentions in his diary her "famous and indeed incomparable beauty." Her husband, Colonel Charles Middleton, to whom she was married at the age of 15, was a Commissioner of the Navy. She was never attached to the Court, but in her later days became one of a society established by the Duchess of Mazarin at Chelsea, which was frequented by St. Evremond, and he celebrated her beauty in a poetical epitaph. Grammont, one of her early admirers, thus describes her:—"La Middleton bien faite, blonde et blanche, avait " dans les manières et le discours quelque chose de précieux et " d'affecté. L'indolente langueur dont elle se parait n'était pas du " goût du tout le monde."

Description.—As a shepherdess. Seated to below the knees; seated to the left among rocks, in a gloomy landscape, attired in white satin, and resting her right arm on a rock with the hand to her cheek. The other hand holds a long staff with a scoop to it. The head of a sheep is issuing from some wild plants in the left-hand corner. Her hair is glossy, of a pale yellow colour, peculiarly flattened out at the sides according to the fashion of the period. Her dark grey eyes are turned languidly on the spectator. The eyebrows are arched and elevated. Two small gold rings pass through the lobe of the ear. A band of gold and jewels encircles her left arm below the shoulder; but she wears neither necklace nor finger rings. The background is composed of massive grey clouds with a distant mountain to the left. The light is admitted from a point lower than the head on the right-hand side, producing a peculiar effect.

There are fine portraits of Mrs. Middleton, by Sir Peter Lely, at Hampton Court and Althorp. A very beautiful miniature enamelled by Petitot, formerly at Strawberry Hill, is now the property of Lady Taunton. A similar one is at Windsor.

This picture was formerly in the possession of Mr. Bethel Walrond, at Dulford House, Devon.

Purchased by the Trustees, May 1880. (612.)

Dimensions.—4 ft. 1 in. by 3 ft. 4 ins.

REV. CONYERS MIDDLETON, D.D. 1683–1750.

Painted in 1746 by John Giles Eccardt.

A learned divine, historian and controversialist. Born at York and educated at Cambridge, where he distinguished himself by

opposition to Dr. Bentley. In 1724 he visited France and Italy, and in 1729 published his famous "Letter from Rome, showing an exact conformity between Popery and Paganism." In 1731 he was appointed Woodwardian Professor of Mineralogy, which post he resigned in 1734 on being elected Librarian of the University of Cambridge. His best known work, the "Life of Cicero," was undertaken at the suggestion of Lord Hervey, and published in 1741. In 1749 he issued "A Free Enquiry into the Miraculous Powers."

Description.—Seen to the waist, wearing a black gown with long clerical bands. His close-shaven face is turned in three quarters to the right, and the small dark eyes are directed towards the spectator. The complexion is pale, the chin double, with a cleft in it. He wears a grey wig arrayed in formal curls concealing the ears, and descending low on both sides. The background is a plain yellow-brown colour.

This picture was formerly in the possession of the Hon. Horace Walpole at Strawberry Hill, and was engraved in mezzotinto by Faber in 1751.

Compare the engraving, after Ecardt, prefixed to the 4to edition of his Works, 1752.

Purchased by the Trustees, March 1881. (626.)

Dimensions.—2 ft. 5¼ ins. by 2 ft.

MILITARY GROUP. By F. Wheatley, R.A. See COLLECTIVE PORTRAITS, page 499.

JOHN STUART MILL, M.P. 1806–1873.

A Photograph, by John and Charles Watkins.

Philosopher, political economist, and essayist. Born in London; son of James Mill, the historian of British India. In 1823 he entered as a clerk in the East India House and remained in the service of the Directors, till the transfer of the India Government to the Crown. Mr. Mill declined a seat in the new Indian Council. From 1835 to 1840 he held the management of the "London and Westminster Review." In 1865 he was returned to Parliament as Liberal member for Westminster. After the decease of his wife in 1858, he resided principally at Avignon.

Mr. Mill was author of "A System of Logic," 1843. "Principles of Political Economy," 1848. "Liberty," 1859, and "Utilitarianism," 1862.

Description.—A photograph within an oval spandril. The figure, seen nearly to the knees, is seated sideways in an armchair towards the left, wearing an ordinary coat and waistcoat and satin necktie fastened in a large bow. He holds a book open on his knees with both hands. The face is turned in three quarters to the

left; the eyes looking towards the spectator. His head is bald, with tufts of hair on each side and whiskers descending below the ears. Light admitted from the right-hand side. Background, the plain flat side of a room with part of a curtain hanging on the left.

Presented, February 1887, by his sister Miss Harriet J. Mill. (756.)

Dimensions.— $11\frac{1}{4}$ ins. by $8\frac{3}{4}$ ins.

JOHN MILTON. 1608–1674. At the age of 62, when totally blind.

Drawn and engraved directly from the life in 1670, by William Faithorne.

The Poet. Born in Bread Street, London, and educated at St. Paul's School, and Christ's College, Cambridge. He produced his masque of "Comus" in 1634, and "Lycidas," "L'Allegro," and "Il Penseroso" appeared during the next few years. In 1638 he travelled in Italy, where he made the acquaintance of Galileo. After the death of Charles I. his pen was employed in defence of the Parliament, and he wrote his celebrated "Defensio pro Populo Anglicano" as an answer to Salmasius's "Defensio Regia." He was appointed Latin Secretary to the Council of State, and this office he held until shortly before the Restoration, although he had become blind in 1653. His great epic poem "Paradise Lost" was published in 1667, and "Paradise Regained" and "Samson Agonistes" in 1670. He died at his house in Bunhill Fields, and was buried in the chancel of St. Giles's, Cripplegate.

Description.—A line engraving. Within an oval border, seen to the waist, wearing a square-cut band with tassels fitting close to the chin. A black cloak envelopes the body. The face is seen in three quarters to the right, and his small dark eyes, without exhibiting any appearance of blindness, are turned on the spectator. The face is close shaven and the long dark hair is parted in the middle over the forehead. On the front of the base or plinth which supports the oval border is inscribed, "Joannis Miltoni Effigies Aetatis 62. 1670," and above, to the right and left, on the sloping top, "Gul. Faithorne ad vivum Delin. et Sculptit." Light admitted from the right-hand side.

This engraving was produced without the intervention of any other artist's drawing or painting, and therefore possesses the value of an original portrait.

It was designed as a frontispiece to Milton's "History of Britain."

Purchased by the Trustees, March 1880. (610.)

Dimensions.— $8\frac{1}{4}$ ins. by $6\frac{1}{4}$ ins.

ANOTHER PORTRAIT.*Painted by Pieter vander Plaas.*

Description.—A half-length figure, standing, facing the spectator, behind a ledge of stone in front of which is fastened a long strip of paper, apparently intended to be written upon, but remaining blank. He wears a rich yellow-brown coat, closely buttoned in front, and a plain square-cut band, without tassels, leaving the neck partly open. He places his right hand with extended fingers on his breast, and rests his left on the stone ledge before him. The face is seen in three quarters to the right; his dark hazel-brown eyes looking away, and slightly upwards in the same direction. His aged face is closely shaven with the exception of a small growth of hair from the corner of the mouth, and a long tuft of pale yellow hair attached to the lower lip, which covers the front of the chin. The growth of his very dark brown hair in a rising mass over the forehead, and hanging full at the sides concealing the ears, does not accord with any of the known portraits of Milton, even in advanced life. The background represents a plain flat wall, against which, to the left, rests a pilgrim's staff with a gourd bottle tied to it. A shadow is thrown from the staff on to the wall. In the upper part of the picture to the right is a small figure of the Saviour holding the banner of Redemption, standing on a square tomb sealed with wax and typifying the Resurrection. His limbs are partly enveloped in a scarlet flowing mantle. His left hand points upwards, and the whole figure is illumined by a ray of golden light which descends from amidst clouds in the upper corner of the picture. Signed P. V. PLAAS, F. on the stone ledge below the long strip of paper in front, to the left.

This picture was engraved as Milton, for W. Stevenson, Norwich, in 1794, and for Messrs. Boydell.

It was presented to the National Gallery in 1839 by Mr. Capel Loft.

Deposited by the Trustees and Director of the National Gallery, November 1883. (695.)

Dimensions.—2 ft. 4½ ins. by 1 ft. 11 ins.

MISS MARY RUSSELL MITFORD. 1786–1855.*Painted in 1852, by John Lucas.*

Author. Daughter of Dr. George Mitford. Born at Alresford in Hampshire. She early became a contributor to magazines and annuals, and wrote several tragedies, but the work upon which her reputation chiefly rests is “Our Village, Sketches of Moral Character and Scenery,” published in 5 vols., 1824–32. She died at Swallowfield, near Reading.

Description.—The figure, on a small scale, is seen to the waist within an oval, turned to the left, wearing a white cap with the bordering frill carried round under the chin; a single red bow is placed at the side. A dull red shawl partially covers a broad white collar round her neck, and a grey coloured gown. Her face is turned in three quarters to the left, and her pale blue-grey eyes look towards the spectator. The eyebrows are broad, much arched, and dark brown. Her hair is brown and glossy and gathered in short curls on each side of the temples. The background is plain pale grey.

This portrait has been engraved by S. Freeman.

Purchased by the Trustees from the studio of the artist after his decease, March 1875. (404.)

Dimensions.—1 ft. 1 in. by 10½ ins.

GEORGE MONCK. See ALBEMARLE.

JAMES, DUKE OF MONMOUTH, K.G. 1649–1685.

Painted by William Wissing.

An illegitimate son of King Charles II., by Lucy Walters. Born at Rotterdam. He was created Duke of Monmouth, and made a Knight of the Garter in 1663, and in 1665 appointed Master of the Horse. That same year he married Anne, daughter and sole heir of Francis, Duke of Buccleuch, whose surname of Scott he then assumed. He was thereupon, in association with his wife, created Duke of Buccleuch, and constituted Lord Great Chamberlain and High Admiral of Scotland. His ultimate pretensions to the crown, and the defeat of his rebellion at the battle of Sedgemoor, July 6th, 1685, are familiar matters of history. He was beheaded on Tower Hill on the 15th of the same month.

Description.—Seen to the waist, within an oval, wearing a full suit of armour. The figure is turned to the left, and his youthful close-shaven face is turned in three quarters to the right, the dark brown eyes looking at the spectator. His long richly flowing hair is of a very dark sepia brown, concealing the ears. The eyebrows are dark brown, and the lips a rich deep red. A handsome white lace cravat issues from under his chin. The ribbon of the Garter is deep rich blue. Background plain dark brown. Light admitted from the right-hand side.

This portrait was engraved in mezzotinto by J. vander Vaart.

Walpole observes, in his "Account of Wissing," that he was a pupil of Lely, and drew all the royal family, particularly the Duke of Monmouth, several times, which ingratiated him with the King and the ladies.

On the left-hand lower spandril of the oval of this picture are inscribed the following lines :—

" Brave, Beautiful, Unfortunate,
Aimed at a Crown, but met his fate."

From the collection of the Earl of Chesterfield.

Purchased by the Trustees, August 1862. (151.)

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Painted by Sir Peter Lely.

Description.—A half-length figure, in crimson robe and classically fashioned shoulder-straps, over full white sleeves, showing the bare wrists, standing towards the left, resting his right hand on a globe mounted in a frame. His left hand holds the yellow hilt of a curved sword. In the dark background to the left may be discerned a castle and some distant hills. A mass of rock rises behind

on the right. The smooth, youthful face, with very long dark brown hair hanging down on each side, is seen in three quarters to the left; the bluish-black eyes are turned upon the spectator. The light is admitted from the right-hand side. Inscribed along the top towards the right, "*James D. of Monmouth.*"

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (556.)

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 4 ins.

THOMAS MOORE. 1779–1852.

A marble bust sculptured in 1842, by Christopher Moore, R.H.A.

This great master of lyrical poetry was born in Aungier Street, Dublin, his parents being Roman Catholics. He was entered at Trinity College, in his native city, and afterwards at the Middle Temple, London. But all his tastes and talents were directed to poetry and other branches of literature. His translation of Anacreon appeared in 1801, and many other brilliant compositions followed. It is, perhaps, on his Irish Melodies and his "Lalla Rookh," that his fame will mainly rest. The former undertaking, combined with the musical accompaniments, supplied by Sir John Stevenson, was begun in 1807, and not finally completed till 1834; the latter work first appeared in 1817. In 1827 Thomas Moore published the "Life of Sheridan"; in 1830 the "Life of Lord Byron," of whom he had been the intimate friend; and in 1831, the "Life of Lord Edward Fitzgerald." At the time of his death he was engaged for "Lardner's Cyclopædia" on a history of Ireland, of which only a portion has appeared.

Description.—The neck and right shoulder are bare. A drapery covers his left shoulder and a belt crosses in front. The face is close shaven and turned towards his left. The eyeballs are marked, and show him to be looking slightly upwards. The head is bald; but the hair over the ears is full and curly.

Inscribed behind:—BUST OF THOS. MOORE, ESQRE.
C. MOORE, SC.
LONDON, 1842.

Purchased by the Trustees, February 1861. (117.)

HANNAH MORE. 1745–1833.

Painted, in 1822, at the age of 77, by H. W. Pickersgill, R.A.

Moral and religious writer. Author of "Sacred Dramas," and "Coelebs in Search of a Wife." Friend of Garrick, Johnson, Burke, Reynolds, and Wilberforce. She was never married, but

from the year 1794, her correspondence shows the alteration of the prefix from Miss to Mrs.

Description.—Seated, facing the spectator, in a blue gown and close-fitting cap, holding her spectacles in a shagreen case. A letter beside her is addressed to "W. Wülfersforce."

A similar picture, in the possession of Sir Thomas Dyke Acland, Bart., was engraved, in folio size, in 1824, by W. H. Worthington.

Purchased at the sale of the artist's works, July 1875. (412.)

Dimensions.—4 ft. 1½ ins. by 2 ft. 11¼ ins.

SIR THOMAS MORE. 1480-1535.

Painted, at the age of 47, by a pupil of Holbein.

Lord Chancellor. Son of Sir John More, a Judge of the Court of King's Bench. Friend of Erasmus. Knighted before May 1522. He was Speaker of the House of Commons in 1523, and succeeded Cardinal Wolsey, with whom he had been at issue, as Lord Chancellor, 1529, being the first layman who ever held that high office. He steadily opposed the divorce of Queen Catherine, and refused to be present at the coronation of Anne Boleyn. He declined to subscribe to the Act of Supremacy in 1534, and was beheaded on Tower Hill.

Description.—A seated figure, seen to the waist, and turned to the right, wearing a yellow brown robe trimmed with dark fur over rich crimson sleeves. The sleeve of his left arm is covered with the folds of the skirt of his brown robe, so as to hide all but the fingers of that hand, which grasps the other wrist. Nothing at all is seen of his right hand, and no rings are visible. His pale face is turned almost in profile to the right, and the dark slaty-grey eyes look forward in the same direction. The eyebrows are dark brown, broad and soft. The moustaches are indicated by fine thin lines which are repeated down the side of the cheek. The side of the nose is in shadow. He wears a black cap with ear flaps, hiding the hair on the forehead, but the hair covering the ears is dark brown tinged with grey. The collar of SS round his neck is entirely gilded, each letter being shaded with brown colour. From this hangs, in the centre, a large seeded rose, also gilded, by an ornament composed of two S's between two portcullises. It is observable that the letters S are turned different ways on the two sides of the collar, namely, outwards, and away from the central pendant. The background is plain dark brown. Light is admitted from the right-hand side.

Painted from an original crayon portrait drawn from life by Holbein in the Royal collection at Windsor Castle.

This picture corresponds with the figure of Sir Thomas introduced in the well-known family pictures preserved at Nostell Priory, and at Burford, the seat of the Lenthall family. They are engraved respectively in Houbraken and Lodge. It will be observed that the red sleeve on his left arm is covered with the folds of his brown robe, and that the right hand is concealed by his left.

Other portraits of More exist in which the face is turned in the same direction, with a paper held in the right hand and a signet ring on the left. The red sleeves are both seen, and the fashion of their make is somewhat different, fitting tightly below

the elbow with long cuffs, as seen in German costumes. The letters S in the gilt collar all pass uniformly to the right. The background is a green curtain with red cords. On the side of a pedestal on which his right arm rests, is the date MDXXVII. A fine picture of this type is in the possession of Mr. Huth. Another was formerly in the possession of the Duke of Bedford, and was sold at Christie's in 1827.

Purchased by the Trustees, June 1870. (306.)

Dimensions.—Panel, 2 ft. $4\frac{1}{2}$ ins. by 1 ft. $11\frac{1}{2}$ ins.

GEORGE MORLAND. 1763–1804.

Painted by himself at an early age.

Figure painter, but especially distinguished for his representations of animal and rustic scenes. He studied painting under his father, Henry Morland, a clever portrait painter, and attended the schools of the Royal Academy. Notwithstanding extreme talent and industry, his success in life as an artist was impaired by habits of intemperance. Many of his works have been engraved and became deservedly popular.

Description.—Bust, on a small scale, wearing dark brown coat, long brown hair. The face is seen nearly in profile, turned to the right. Signed with his name.

This picture was purchased by Mr. T. D'Almaine, from the father of George Morland, and left by him to Mr. T. Mackinlay, F.S.A., who bequeathed it to Mr. William Smith in 1865.

Presented, May 1876, by William Smith, Esq., F.S.A. (422.)

Dimensions.— $10\frac{1}{2}$ ins. by 9 ins.

GEORGE MORLEY, D.D. 1597–1684.

*Drawn in coloured chalks on grey paper by
E. Lutterel.*

Bishop of Winchester. Born in London, and educated at Westminster and Oxford. A faithful Royalist. He served successively as chaplain to Robert, Earl of Carnarvon, and King Charles I., and, at the Restoration, was appointed Dean of Christ Church and Bishop of Worcester. In 1662 he was translated to the see of Winchester, which he retained during 22 years. He died at Farnham Castle.

Description.—A bust portrait, on a small scale. The face is turned in three quarters to the left, with glossy grey hair, a flat black cap, white dress, black stole, and full episcopal sleeves. The brown eyes are fixed on the spectator. The light is admitted from the right. This is a more youthful portrait than others known of him.

Presented, November, 1877, by George Scharf, Esq., C.B., F.S.A. (491.)

Dimensions.—9 ins. by 7½ ins.

CAPTAIN CHARLES MORRIS. 1746–1838.

Painted by William James Lonsdale.

Whig politician and popular song-writer. He served in the army during the American war, and subsequently entered the Life Guards. Morris was a boon companion of the wits at Brooks's Club, and in great favour with the Prince of Wales. At the memorable celebration of the birthday of Charles James Fox, 24th January 1798, under the presidency of the Duke of Norfolk, Captain Morris produced three new songs. His farewell song in the capacity of "Bard" to the influential and convivial institution facetiously known as the "Sublime Society of Beefsteaks," was written and sung by him in May 1831, in his 86th year. "The Toper's Apology" is one of his best songs. He died at Dorking in Surrey, and his "Social Effusions" were published after his death in two volumes, with the title "Lyra Urbanica," 1840.

Description.—The size of life, seen to the waist. A bald-headed elderly man, closely shaven, wearing a plain white neckcloth and a shirt frill in front, with blue coat buttoned close across the chest, and gilt buttons. His face, with rather aquiline nose, is seen in three quarters to the left, the chestnut-brown eyes looking away in the same direction. His complexion is ruddy, with thin grey whiskers, close to the ears. His right hand is seen holding up a roll of paper inscribed "*A Bit of a thing.*" A red curtain appears above in the left-hand corner and the same hangs down on the right. Light is admitted from the right-hand side.

Presented, May 1885, by Augustus Keppel Stephenson, Esq., C.B. (739.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

JOHN HAMILTON MORTIMER, R.A. 1741–1779. **WITH A COMPANION.**

Painted by himself.

Historical painter. Born at Eastbourne, the son of a miller. Showing a taste for art, he was sent to London, where he studied under Hudson, the portrait painter, and in the Duke of Richmond's Sculpture Gallery at Whitehall. In 1763 and 1764 he gained

the Society of Art's premiums of 50 and 100 guineas, the latter for his "St. Paul preaching to the Britons," which earned for him considerable reputation. This was followed by "King John granting Magna Charta," "Vortigern and Rowena," and other historical works. In 1773 he was Vice-President of the Incorporated Society of Artists, and in 1778 was elected an Associate of the Royal Academy. In the following year he was created an Academician by a special grant of the King, but did not live to receive his diploma. He died, after a few days' illness, at the age of 38.

Description.—Two full length figures on a small scale, the one seated and drawing, and the other holding a bust with both hands. Mortimer appears in profile, wearing a pale grey long coat, seated to the left in a square-backed chair, holding a portecrayon and about to draw a female bust which is placed on some books before him. The bust held by the young man is an antique of Homer. A large square canvas is placed upon an easel on the left, and a third bust lies on the floor, partly covered by the folds of the green tablecloth. The hair of Mortimer is very dark brown tinged with grey and gathered in a queue behind. His face is shaven, but very bluish round the mouth. The large brown eyes look earnestly down upon his paper. His companion has dark brown hair, eyes, and eyebrows. He wears a grey coat, scarlet waistcoat, a white turndown shirt collar, and black neckerchief. A large green portfolio is placed against the side of Mortimer's chair. The background is plain dark brown. Light admitted from above.

This picture was exhibited among the modern masters at the Manchester Art Treasures Exhibition of 1857, No. 88 of the catalogue.

Presented, April 1867, by Miss Twining. (234.)

Dimensions.—2 ft. 5 ins. by 2 ft.

THOMAS MORTON. 1764–1838.

Painted by Sir Martin Arthur Shee, P.R.A.

Dramatist. Born at Durham. He was brought up under the care of an uncle named Maddison, a stockbroker in London, and entered a student of Lincoln's Inn, but was never called to the bar. He began at an early period to write for the stage, and in 1807 received the sum of 1,000*l.* for the manuscript of "Town and Country," which proved exceedingly popular in the performance. His plays, "Speed the Plough," "The School of Reform," and "A Roland for an Oliver," still retain possession of the stage. Morton was animated in conversation, and delighted in manly games, especially cricket.

Description.—A bust portrait, seen to the waist, wearing a black coat, and a deep black stock. His face is turned in three quarters to the right; the small black eyes looking at the spectator. His complexion is fresh and the hair grey, silky, and wavy. The background is a red curtain, with the red back of a chair to the left.

This picture was No. 356 of the 1868 National Portrait Exhibition.

Deposited by the Trustees and Director of the National Gallery, November 1883 (Vernon Collection). (696.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

Mrs. MOUNTAIN. 1768–1841.

Miniature painted in 1806 and signed S.G.

A popular singer and actress. Daughter of a rope dancer named Wilkinson. She performed at an early age in St. George's Fields, and appeared at Covent Garden in 1786. Married an Irish violinist named Mountain, and acted with great success in Dublin. After studying music under Rauzzini at Bath, she sang at Vauxhall and at the Lyceum in English Opera. Being gifted with mimicry, Mrs. Mountain originated a species of entertainment in which she was the only performer, and represented various persons. Her first monologue was entitled "The Lyric Novelist." She retired from public life in 1814, and died at Hammersmith.

Description.—Painted upon ivory of an oval shape. Seen to the waist, facing the spectator, in a white satin dress cut square across the neck. Her face is turned in three quarters to the right, her dark brown eyes looking away in the same direction. Her black hair forms a mass of round short curls, descending to the eyes, but not reaching the neck. A rich brown fur of same colour as her hair covers her left shoulder, and a small piece of crimson drapery appears upon the arm. No earrings, necklace, or jewellery excepting a gold brooch which decorates the top of her hair. Background, a cloudy sky.

This miniature is similar to a portrait by Masquerier, which has been engraved in mezzotinto by C. Turner, and on a small scale in stipple by J. Rogers, published in Oxberry's *Dramatic Biography* 1825.

Presented, February 1887, by Mrs. F. G. Stephens. (760.)

Dimensions.—2½ ins. by 2¼ ins.

Lodowick MUGGLETON. 1607–1699.

Painter unknown.

Fanatic. Founder of a sect called the Muggletonians which arose in 1651. He was a journeyman tailor, and associated with him one John Reeve, in his numerous writings. They were opposed by the Quakers, especially by George Fox and William Penn. Muggleton was tried at the Old Bailey, January 1676, and was convicted of blasphemy. A complete collection of the works of Reeve and Muggleton was published in 1832.

See Lord Macaulay's "History of England," vol. I. ch. 2, in reference to him.

Description.—To the waist, enclosed within an oval border. The close-shaven face is seen in three quarters to the left. He wears his long dark hair parted in the middle of the forehead, a square-cut collar, and a dark brown cloak. His right hand is raised to the breast. The dark brown eyes are fixed on the spectator eyebrows dark brown; lips and cheeks very red. Inscribed in dark yellow letters on upper left corner of the spandril:—*L. M. Aged 66, 1674.* Light admitted from the right-hand side.

There is a mezzotinto print of Muggleton engraved in 4to., 1662, prefixed to his "Divine Looking-Glass."

Transferred from the British Museum, June 1879. (557.)

Dimensions.—2 ft. 4½ ins. by 2 ft.

ARTHUR MURPHY. 1727–1805.

Painted by Nathaniel Dance, R.A.

Dramatic author. Born at Roscommon in Ireland. Began life as a merchant, and started the "Gray's Inn Journal" in 1752. Altered his views in life, and appeared on the stage in 1754; but renounced the theatrical profession after a trial of two seasons. He subsequently devoted himself to the study of the law, and succeeded in obtaining admission to the Society of Lincoln's Inn. The lucrative appointment of Commissioner of Bankrupts was afterwards conferred upon him by the favour of Lord Loughborough.

His most successful plays were "The Way to Keep Him," and "Three Weeks after Marriage." His translation of Tacitus was held in very high esteem: it was first published in 1798.

Description.—Seen to below the knees, seated crosslegged at a table towards the left. He wears a reddish-brown coat, yellow waistcoat, and plain white cravat with shirt frill and ruffles. His close-shaven face is seen in three quarters to the left, the dark brown eyes looking away to the right. His eyebrows are faintly indicated. There is a peculiar reduplication of flesh over the eyelids. His grey powdered hair is dressed in a square formal manner, with rows of curls over the ears and a black bag behind. He rests both hands on a large red-edged volume laid open on the table, and with his right hand seems to be turning over one of the leaves. The background is plain dark brown.

This picture was painted for a member of Mr. Thrale's family, and is a repetition of the one formerly at Streatham.

It was engraved, when in the possession of Miss Thrale, in mezzotinto by W. Ward, 1805, and in line by T. Cook.

A similar picture was sold at Messrs. Christie, 18th November 1830, to Mr. Stockdale for 15*l*.

Purchased by the Trustees, March 1857. (10.)

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

GENERAL SIR JOHN MURRAY, G.C.B. *See COLLECTIVE PORTRAITS, PATRONS of ART, page 516.*

SIR CHARLES JAMES NAPIER, G.C.B. 1782–1853.

Sketched in oils by George Jones, R.A.

General. The conqueror of Scinde. Born at Whitehall, London. His earliest military services were employed in suppressing the Irish rebellion of 1798. Napier joined the British

Peccavi

army in Spain, and was wounded at Corunna. In 1822 he was appointed Governor of Cephalonia, and associated himself with Lord Byron in schemes for the liberation of Greece. In 1841 Sir Charles, now become Major-General, proceeded to India in command of the army of Bengal. Having gained the great battle of Meanee, 17th February 1843, and captured Hyderabad, Sir Charles was constituted by Lord Ellenborough Governor of Scinde, in which capacity he laboured successfully for the improvement of the people, and effected many important military reforms. He quitted India in 1847, but on the outbreak of the Sikh war, having been appointed commander-in-chief of the forces, returned for a brief period. He died at Oaklands, near Portsmouth.

Description.—A profile bust, on a small scale, turned to the left. He wears a plain dark dress with plain black stock fitting close up to his chin. His dark grey eyes look straight before him. His hair is grey and very bushy, and the full whiskers, continued under the chin, are quite white. The nose is large and singularly aquiline.

Presented, November 1871, by the widow of the artist. (333.)

Dimensions.—Panel, $11\frac{1}{4}$ ins. by $8\frac{1}{2}$ ins.

PATRICK NASMYTH. 1786–1831.

Drawn by William Bewick.

Landscape painter, especially of woodland scenery, in the Dutch style. Born at Edinburgh. He arrived, at the age of 20, in London, where he established himself, and first exhibited at the Royal Academy in 1809. He became a member of the Society of British Artists at its foundation in 1824, and continued to exhibit there till his death. Nasmyth resided principally at Lambeth, and in his later years was afflicted with deafness. In his last moments he was raised in bed to contemplate a thunderstorm, and expired as the sun shone forth again.

Description.—A black chalk drawing, vignetted, on brown paper, and heightened with white and red chalks. The closely-shaven aged face is seen nearly in profile to the left; the hair is abundant and arranged in a square fashion. A broad white shirt collar flanks the face, and a large black neckcloth is tied under the chin. Light is admitted from the right-hand side.

Purchased by the Trustees, May 1872. (350.)

Dimensions.—1 ft. $7\frac{1}{2}$ ins. by 1 ft. $2\frac{1}{2}$ ins.

HORATIO, VISCOUNT NELSON. 1758–1805.

Painted by Heinrich Füger at Vienna in 1800.

The most glorious name in all our naval annals. Horatio Nelson was the fourth son of the Reverend Edmund Nelson, of Burnham Thorpe, in Norfolk, where he was born. He entered the navy as a midshipman in his twelfth year, under his uncle, Captain Suckling, of the “Raisonné,” a 64-gun ship. In 1779 he attained the rank of post captain. But within the limits of this notice it is impossible even to enumerate his services. It must suffice to say that in 1798 he achieved, off Aboukir, the great victory surnamed of the Nile, over the fleet which had just conveyed the French army to Egypt. In 1801 he appeared off Copenhagen.

“Of Nelson and the North
Sing the glorious day’s renown,
When to battle fierce went forth
All the might of Denmark’s Crown.”

In 1805 Nelson encountered the French and Spanish fleets off Cape Trafalgar. His memorable signal—“England expects every man to do his duty”—will ever be connected with this last conflict of the hero. On October 21st, at 1.25, he received his death wound by a musket-ball from the “Redoubtable.” A public funeral was decreed him, and he was buried in St. Paul’s, January 9th, 1806. At the siege of Calvi, in 1794, Nelson lost the sight of an eye, and at Teneriffe, in 1797, his right arm.

Description.—A bust portrait, seen within a gilt oval spandril, wearing a plain black coat with a high standing collar to it, a grey undercoat, and a deep black stock without the appearance of any white round the neck. The closely-shaven ruddy face is turned in three quarters to the left, the dark (slaty) grey eye looking straight before him. The eyebrows are broad and full, and grey in colour. The hair, divided in long wavy locks, is bluish grey. The lips full, and of a clear shiny red. The side of the nose is in shadow. Background pale grey. Painted very smoothly as if on a hard polished surface.

The fact of Nelson sitting to Füger is mentioned in the German newspaper of the day, the “*Allgemeine Zeitung*,” 1st September 1800.

Purchased by the Trustees from Herr Moritz von Tschoffen, April 1859. (73.)

Dimensions.—1 ft. 7 ins. by 1 ft. 3½ ins.

(a.) **ANOTHER PORTRAIT.**

Painted by Lemuel F. Abbott.

Description.—Seen to below the waist, facing the spectator, wearing the blue naval uniform, with gold buttons and epaulettes. The star of the Bath is on his left breast, and a medal attached by a white ribbon, edged with pale blue, hangs in front. He wears a black stock, with a white shirt frill below, but no collar above it. The black bows down the side of his armless sleeve appear to the left. The close-shaven face is seen in three quarters to the left, and his bright (cobalt) blue eyes look away in the same direction. The complexion is ruddy.

and the full lips a clear red. The eyebrows are broad and brown, mixed with grey. His grey powdered hair is brushed away from the face. The background plain brown.

Painted on twilled canvas.

A similar picture, belonging to Huson Morris, Esq., was engraved by Robert Graves, A.R.A., in 1847.

Purchased by the Trustees from Mrs. Thoyts, May 1874. (394.)
Dimensions.—2 ft. 5½ ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

Copy by L. Acquarone from a picture by Leonard Guzzardi in the possession of H.I.M. the Sultan of Turkey.

Description.—A full-length figure, on a small scale, seen standing to the right, on the deck of a vessel, in naval uniform and black cocked hat with the diamond aigrette, presented to him by the Sultan, on the front of it; pointing with his left hand to the right. His face is seen in three quarters to the right, the small eyes looking at the spectator. His blue coat, with golden epaulettes and facings, is decorated with medals and crossed by the red ribbon of the Order of the Bath; on his left breast is the Turkish Order of the Crescent.* Behind him, to the left, is a large green-grey curtain, and below it a mounted piece of ordnance. A circular shield, with pointed boss, lies in the left-hand lower corner. On the distant sea to the right is a naval engagement, and on a chair in front is spread out, over a wooden chair, a magnificent scarlet robe of honour or pelisse, lined with sable fur. His complexion is ruddy, the face smooth shaven and the eyes dark grey; the wound over his right eye is clearly marked. The empty sleeve of his right arm is attached to the front of his waistcoat. His waistcoat, breeches and stockings are plain white, and his feet, with black shoes and buckles, are planted in a dancing-master's attitude. The name of the copyist is inscribed on the back of the chair supporting the scarlet robe.

Pettigrew in his *Life of Nelson* (Vol. 1, p. 145), gives the following account of the Grand Signior's presents:—"The pelisse was of the finest scarlet cloth, lined with most beautiful sable fur, and was magnificent. The aigrette consisted of an artificial plume formed of thirteen fingers covered with diamonds. These were intended to represent the thirteen ships taken and destroyed at the battle. The centre diamond and the four surrounding it were estimated at the value of 5,000*l.*, and there were at least 300 other diamonds of smaller size. These splendid presents were accompanied with a letter, in the handwriting of the Grand Signior, in which it was stated that the Plume of Triumph, or Chelongk, was such as had never before been presented to any but victorious Musselmans."

The life-size original picture, which was painted at Palermo, and is now at the Admiralty, Whitehall, is signed in the rim of the shield "Leonard Guzzardi, 1799."

The replica, from which this was copied, was presented to the Sultan by Lord Nelson after the battle of Aboukir, 1798.

Presented, February 1888, by H.I.M. the Sultan of Turkey. (785.)

Dimensions.—2 ft. 9½ ins. by 1 ft. 7½ ins.

* Sultan Selim III. founded this Order in 1799. Nelson was the first person who received it, for his victory of Aboukir, and General Sebastiani the next, for his defence of Constantinople against the English fleet in 1807.

See Burke's "Orders of Knighthood."

THOMAS PELHAM HOLLES, DUKE OF NEWCASTLE, K.G.
1693–1768.

Drawn in crayons by William Hoare, R.A.

A prominent statesman during the reigns of George I. and George II. He succeeded his father as Lord Pelham in 1712, and afterwards inherited the estates of his uncle John Holles, Duke of Newcastle, which title was conferred on him in 1715. He filled the most important offices in the Palace and Cabinet from the accession of the House of Hanover to the death of George II. He was Lord Chamberlain, Secretary of State, Lord Privy Seal, and Chancellor of the University of Cambridge. On the decease of his brother Henry Pelham, in 1754, he succeeded him as Prime Minister and resigned office in 1762.

Description.—Seen to the waist, the body being turned somewhat to the right; wearing a close-fitting liver-coloured coat with gilt buttons, a plain white cravat, and no collar, with loose fall and a broad dark blue ribbon (worn outside the coat) crossing the breast from his left shoulder. The close-shaven aged face is seen in three quarters to the right, his dark yellow brown (hazel) eyes looking at the spectator. His eyebrows dark brown and very bushy, are broad and angular. Lips pale clear red, cheeks pink, chin double and round. His light bluish-grey wig is broken into round curls and descends to the shoulder. The ears are concealed. Background, plain dark sepia brown.

Presented, February 1887, by the Earl of Chichester. (757.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

MOUNTJOY BLOUNT, EARL OF NEWPORT. Died 1665. And
GEORGE, LORD GORING. Died 1662.

Painted by William Dobson.

Mountjoy Blount, created Earl of Newport in 1628, was son of Charles, Earl of Devonshire. On his mother's side he was half-brother of the Earls of Warwick and Holland and nephew to Robert, Earl of Essex, the Queen's favourite. He was one of the Council of War in the Royal Army, and Master of the Ordnance. As Constable of the Tower he was present at the execution of Strafford, May 1641. In 1655 he was committed to the Tower on suspicion of treason. He died in 1665 and was buried at Oxford.

George, Lord Goring, son of George Goring, Earl of Norwich, went abroad in 1633 and served as a soldier in the Low Countries, where he was wounded at the siege of Breda. In 1641 he was made Governor of Portsmouth and betrayed to the Parliament the King's intentions. In 1644 Lord Goring superseded Lord Wilmot in command of the Horse, when the want of discipline in his troops and his licentious conduct greatly injured the Royal cause.

He escaped abroad in 1648, and ended his days in Madrid in 1662 as a Dominican friar. His father had been created Earl of Norwich in 1644, and surrendered Colchester to Fairfax in 1648. He was condemned to death with Lords Holland and Capel; but Norwich alone was reprieved. He survived his son George, whose brother Charles succeeded to the earldom.

Description.—Two half-length standing figures, the size of life. The left-hand one (Newport), facing the spectator, wears a steel breastplate over a yellow buff coat with a blue sash round his waist, and full sleeves of pink satin broadly slashed so as to show the white lining underneath. The lace collar, without tassels, is loosely tied into a knot. His left hand is bare and holds the hilt of his sword. His right hand, gloved, holds the other glove and is folded on his hip. The leggings, which appear below the yellow buff jerkin, are deep crimson. His swarthy face, with very dark brown hair and eyes, is seen almost in full, but slightly turned to the right. The dark chestnut brown eyes are fixed on the spectator. The moustaches and imperial are of a more yellow tint. The dark hair hangs on each side down to his shoulders and falls in separate locks over his forehead, touching the eyebrows.

The other figure (Goring) is planted with his back against the right-hand side of the picture as he stands sideways to the left, looking at the spectator over his left shoulder. The face is seen in three quarters to the left, and the side of his nose is in half shadow. He wears a yellow leather jerkin or coat and breastplate, similar to that of his companion. A crimson scarf descends from his right shoulder and is tied in a knot close to his elaborate sword hilt. His sleeves are of a rich yellow brocaded stuff, loose at the wrists and showing white undershirt. He rests his left hand on the top of a walking stick, and in the right holds a metal port crayon with red and black chalk at the extremities. This incident does not appear in the other versions of this group; there his hand is simply raised to his breast. His dark grey eyes are fixed on the spectator. Eyebrows and moustaches light yellow brown. Lips pale clear red. Cheeks pink and smooth shaven. He wears a small and quite plain white square collar fitted close to the face. His rich yellow brown hair falls over his forehead and hangs down to his neck. The ears of both figures are concealed. Background, dark brown wall and pilaster to the right, and dark grey sky, with a few stray leaves of bramble to the left next to Newport's sleeve.

A similar picture at Northwick Hall is there called "Prince Maurice and Prince Rupert" by Van Dyck. The one at Knole is named by Walpole "Lord Goring and Endymion Porter," and has also been called "Vandyke and Lord Gowrie." A portcrayon appears in this picture only. Another picture, unnamed, with totally different faces, is at Boughton.

This picture was formerly at Colchester.

Presented, February 1887, by the Rev. R. St. John Tyrwhitt, in fulfilment of his late father's wishes. (762.)

Dimensions.—4 ft. 3½ ins. by 3 ft. 5½ ins.

SIR ISAAC NEWTON, F.R.S. 1642-1727.

Painted by John Vanderbank.

Philosopher. Born at Woolsthorpe, in Lincolnshire, 25th December. Educated at Grantham School and at Trinity College, Cambridge, where he studied mathematics with great diligence, and in 1664 made the discovery of the nature of light and of colours. On leaving the University on account of the plague, he conceived the idea of the system of gravitation. In 1667 Dr. Barrow

resigned to him the mathematical professorship of his University. In 1671 he was chosen a Fellow of the Royal Society, and in the following year elected Member of Parliament for his University. In 1699 he was appointed Master of the Mint, and effected many improvements in the coinage. After being chosen President of the Royal Society in 1703, he received, in 1705, the honour of knighthood. His "Principia" first appeared in 1687; his "Observations on the Prophecies" in 1733 after his death. An entire edition of his works was published by Dr. Horsley, Bishop of St. Asaph, in 1784, in four 4to. volumes. Newton retained his faculties to the last. His body lay in state in the Jerusalem Chamber, and was buried in Westminster Abbey. Besides a monument in Westminster Abbey by Rysbrack, a statue by Roubiliac has been erected to his memory at Cambridge.

Description.—A long square picture. The philosopher is seen to below the knees, in a black silk flowered gown, seated to the right, at a red covered table. He rests his right hand on the knob of a crimson armchair, and with the other is about to turn over a leaf of a book laid open before him. The pages of the book display geometrical figures, which accurately represent those given in the 3rd edition of the "Principia," 1726, on pages 204 and 205. The carved side of the table exhibits in an oval shield the arms of Newton, which are two leg bones crossed. On the table are placed a celestial globe mounted in a stand, and a book labelled on the back "Optics." He wears his natural hair, which is flowing and silvery, and a plain white neckcloth, loosely tied, with the long ends hanging down. His close-shaven face is turned in three quarters to the right, and the dark indigo-blue eyes look steadily at the spectator. The eyebrows are of a pale colour, but broad and bushy. The lips deep crimson. In the background, to the left, may be seen handsomely bound folio volumes arranged in two rows.

Transferred, June 1879, from the British Museum, to which it had been bequeathed by John Hatsell, Esq., Chief Clerk of the House of Commons, 1820. (558.)

Dimensions.—4 ft. 1 in. by 4 ft. 9½ ins.

JOSEPH NOLLEKENS, R.A. 1787–1823.

Painted by Lemuel F. Abbott.

An eminent sculptor, son of a sculptor of Antwerp, and pupil of Scheemakers. Born in London. Having received honours from the Society of Arts, he proceeded to Rome in 1760, where he modelled the busts of his countrymen, Sterne and Garrick. These gained him an immediate celebrity. Nollekens resided 10 years in Italy, and applied himself to the restoration and sale of antique sculptures. His best monument is perhaps the one to Mrs. Howard, of Corby Castle. The statue of Pitt at Cambridge ranks also as one of his principal works. Nollekens frequently repeated the bust of Fox, which it may be observed he is here represented as holding.

Description.—Seen to the waist, wearing a dark brown coat, and a horizontally striped waistcoat, a plain white cravat, with a frill to his shirt and ruffles. He rests his right hand on a marble bust of Charles James Fox, with drapery round

the shoulders. (*See terra-cotta in this collection, page 178*). His close-shaven face is turned in three quarters to the right, and the small dark eyes look away in the same direction. His hair is artificially dressed, and tinged grey with powder. He holds modelling tools in both hands. Background plain dark brown.

The bust of Charles James Fox at Holland House, executed by Nollekens, and engraved as a frontispiece to Fox's "Life of James the Second," has no drapery.

According to a passage in J. T. Smith's "Life of Nollekens," vol. I., page 369, this portrait appears to have hung over the chimney-piece of the sitter's parlour in his own residence in Mortimer Street. It was sold with Nollekens's effects, July 4th, 1823, No. 119 of catalogue, to Mr. Russell for 14*l.* 14*s.*

Engraved by J. Vendramini, in 1816.

Presented by the Rt. Hon. Henry Labouchere, M.P., Feb. 1858. (30.)

Dimensions.—2 ft. 5 ins. by 1 ft. 11 ins.

ANOTHER PORTRAIT.

Painted, at an advanced age, by James Lonsdale.

Description.—Represented as an old man; seen to the waist, wearing a close-buttoned black coat, a plain white neckcloth tied in a bow, and without any shirt collar, seated in a square-backed scarlet chair. The face with short grey whiskers is turned nearly in profile to the left, and his yellow-brown eyes look forward in the same direction. The eyebrows are grey and bushy. The hair a rich brown-yellow, and very glossy. The mouth closely compressed. The folds of a curtain hang on the extreme right, and the rest of the background is plain brown. Light is admitted from the right-hand side.

Presented, March 1878, by James John Lonsdale, Esq. (360.)

Dimensions.—2 ft. 5 ins. by 2 ft.

HENRY HOWARD, SIXTH DUKE OF NORFOLK. 1628–1684.

Painted by Mrs. Beale.

Grandson of Thomas, Earl of Arundel, the collector. Succeeded his brother Thomas in the revived dukedom 1677. He is noticed, under the name of Mr. Henry Howard, in Grammont's "Memoirs" as one of the Count's rivals for the hand of "La Belle Hamilton." He was a generous patron of learning, and a considerable benefactor to the Royal Society, who assembled at his house after the great Fire of London in 1666. He afterwards, at the suggestion of John Evelyn, gave them the Arundelian Library. In 1667, also at the recommendation of Evelyn, he presented the celebrated Arundel Marbles to the University of Oxford. Accounts of his

travels to Morocco, Vienna, and Constantinople were published in the years 1670 and 1671. In 1672 he was created Earl of Norwich and constituted Earl Marshal of England.

Description.—Seen to the waist, within an oval stone border as if carved in imitation of fruit. He wears a silvered breastplate, long dark hair, and a falling cravat of rich lace. The face, turned in three quarters to the right, is much in shade. His small short moustaches are turned upwards in a peculiar fashion still more perceptible in other portraits of him by Lely and Gascar. The dark brown eyes are fixed on the spectator. His eyebrows are broad and arched, and of a dark brown colour.

Purchased by the Trustees, May 1880. (613.)

Dimensions.—2 ft. 5 ins. by 2 ft.

FREDERICK, LORD NORTH. See GUILFORD.

HON. ROGER NORTH. 1653–1734.

Painted in 1680 by Sir Peter Lely.

Lawyer, historian, and biographer. Sixth son of Dudley, fourth Lord North, and nephew of the first Earl of Manchester. Born at Tostock in Suffolk. He entered at Jesus College, Cambridge, 1667, and was admitted at the Inner Temple, 1669. He became steward of the Courts to Archbishop Sheldon and was appointed King's Counsel in 1682, and Solicitor-General to the Duke of York, 1684. Having refused to take the oath of allegiance to William III., he retired to his seat in Norfolk, and died there after a long seclusion. He wrote "Examen," or an inquiry into the veracity of "A complete History of England," published in 1740. "The Lives of the Norths," 1742, and an "Essay on Music." See "Autobiography of Hon. Roger North," edited by Dr. Jessopp, 1887.

Description.—Seen to the waist, the body turned sideways to the left, wearing a rich orange-brown gown. The face is seen in three quarters to the left, his very dark slaty grey eyes looking at the spectator over his left shoulder. The youthful face is close shaven, with a clear complexion and round chin. His rich dark brown flowing hair hangs down on each side below the shoulders. The side of the nose is in shadow.

An engraving from this portrait by George Vertue, 1740, was prefixed to the "Examen."

This portrait, when in the possession of James Gibson Craig, Esq., was No. 14 of the 1866 National Portrait Exhibition.

Purchased by the Trustees, March 1887. (766.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HENRY HOWARD, EARL OF NORTHAMPTON.

See COLLECTIVE PORTRAITS, CONFERENCE OF 1604, page 493.

JAMES NORTHCOTE, R.A. 1746–1831.*Painted by himself.*

Portrait and historical painter, and writer on art. Born at Plymouth. The fame of his countryman Sir Joshua Reynolds induced him to relinquish his father's business of watchmaking, and, at the age of 25, to make his way to London. Sir Joshua received him not merely as a pupil, but an inmate in his house, where he resided five years. In 1777 he went to Rome, and became member of the Academies of Florence and Cortona. Under the patronage of Boydell he produced two of his best pictures, the "Princes in the Tower," and "Hubert and Arthur" for the Shakspeare Gallery. In 1813 he published his "Memoirs of Sir Joshua Reynolds." In 1828, at the age of 82, appeared his illustrated volume of "One Hundred Fables," and in his 84th year he issued his "Life of Titian."

Description.—Seen to below the waist, in profile turned to the left, wearing a dark yellow brown cloak over his shoulder, and a plain white cravat, but no collar. His aged and close-shaven face is very thin, and the small dark glistening eyes look straight before him. The complexion is pale, and lips very pale red, with a few scanty and glossy hairs over the ear; bald-headed. The background is plain dark brown. Inscribed at the back of the canvas in his own handwriting,—

*"The Portrait of James Northcote, R.A.,
Painted by himself aged 81, 1827."*

Purchased by the Trustees, June 1862. (147.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

ALGERNON PERCY, TENTH EARL OF NORTHUMBERLAND, K.G. 1602–1668.*Copied by Henry Stone from Van Dyck.*

Lord High Admiral of England in the reign of King Charles I. He sided afterwards with the Parliament, and ultimately contributed to the revival of Monarchy.

Description.—A bust portrait, the figure being turned sideways towards the right, wearing a black cloak, a plain white square cut collar, fitted close to the cheek, and the blue ribbon of the Garter. The face also is turned almost in profile to the right, his dark eyes looking at the spectator. The full dark sepia-brown hair covers the forehead, and hangs low down at the sides concealing the ears. The further side of his face is in deep shade. The background is composed of clear blue and white sky, seen through a slightly curved arch of dark brown masonry.

Purchased by the Trustees, June 1869. (287.)

Dimensions.—2 ft. by 1 ft. 8 ins.

CHARLES HOWARD, EARL OF NOTTINGHAM, K.G.

See COLLECTIVE PORTRAITS, CONFERENCE OF 1604, page 493.

TITUS OATES. 1619–1705.

*Drawn and engraved from the life by
Robert White.*

The informer. Son of an Anabaptist preacher and ribbon-weaver; educated at Merchant Taylor's School and at Cambridge. Titus became successively an Anabaptist minister, a clergyman of the Church of England, and then a Roman Catholic. Having returned to the Church, but failed to obtain preferment, he came forward as the discoverer of the supposed Popish plot, and upon his evidence, confirmed by that of Tonge and Bedloe, many eminent persons suffered death. Oates received a pension of 1,200*l.* a year, and a residence at Whitehall from the Government; but upon the accession of James II. he was tried for perjury, and sentenced to imprisonment for life and to be whipped and pilloried. Under William III. he was released and again pensioned. He died an Anabaptist.

Description.—Line engraving on a small sheet, with the anagram of his name. "*Testis ovat.*" Seen to the waist, within an oval, wearing a black gown and square bands. His closely-shaven face is turned in three quarters to the right. His hair is long and conceals the ears. Below the title is, "*This is the true original taken from the life done for Hen. Bromo and Ric. Chiswell: all others are counterfeit.*" Inscribed "*E. White, ad vivum delin. et sculp.*"

Purchased by the Trustees, March 1881. (634.)

Dimensions.—10½ ins. by 6½ ins.

DANIEL O'CONNELL, M.P. 1775–1847.

*A miniature on ivory painted by Bernard
Mulrenin, R.H.A., in 1836.*

"The Liberator." Born in county Kerry. Educated under the Rev. Mr. Harrington, a Roman Catholic priest, and afterwards at the Colleges of St. Omer and Douai. In 1794 he entered himself a student at Lincoln's Inn, and four years afterwards was called to the bar. His election by a large majority to serve in Parliament for county Clare, in July 1828, greatly contributed to the introduction and passing of the Roman Catholic Emancipation Act, which was carried in April of the following year. Entering the House of Commons he was greatly distinguished by the eloquence and readiness of his speeches. Nor was he less conspicuous in Ireland from his agitation for a repeal of the Union, an agitation which

he commenced in 1841 and continued until his decease, which happened at Genoa.

Description.—Painted on ivory, within an oval spandril. Seen to the waist, wearing a close-buttoned black coat, and black stock, with no shirt collar visible above it. A gilt button or badge is attached to his left breast. The close-shaven face is turned in three quarters to the right. The hair is dark brown. His light blue eyes are fixed on the spectator. Inscribed in pale yellow letters on the plain grey background:—*B.M. piaz 86.*

For other portraits *see* the pictures of the REFORMED HOUSE OF COMMONS, 1833, and the ANTI-SLAVERY CONVENTION, pages 503 and 513.

Purchased by the Trustees, February 1866. (208.)

Dimensions.—6 ins. by 4½ ins.

JOHN O'KEEFFE. 1747–1833.

Painted in 1786 by Thomas Lawrenson.

Dramatist and actor. Born in Dublin. Originally designed for an artist, he was placed when not more than six years old at the Royal Hibernian Academy. His knowledge of the classic languages was derived from Father Austin, a learned Jesuit. He began his career as an actor under Mossop, at Dublin, and brought out his first comedy when only 18. In 1781 he quitted Ireland for ever, and established himself in London as a playwright by profession. His last play was produced in 1798. 21 out of his 68 pieces were published in four octavo volumes in 1798. Of these "The Agreeable Surprise," and "Wild Oats," still keep possession of the stage. A life annuity was granted him by the Crown in 1808, and he refused a donation offered him by the Literary Fund Society. He died at Southampton. His autobiography was published under the title of "Recollections of the Life of John O'Keeffe, written by himself," in two volumes 8vo., London, 1826.

Description.—Seen to the waist, seated to the right. He wears a red-brown coat, and a rich green waistcoat, the lappeps of which project in front of the coat. His plain white cravat has a frill of fine lace, and ruffles at the wrist of the same material. He holds a pamphlet in his right hand. The round and close-shaven face is seen in three quarters to the right, and his pale bright eyes look away in the same direction. His grey powdered hair is brushed back and artificially dressed. Background dark plain brown.

This portrait was engraved in line by Bragg as a frontispiece to the "Recollections."

Purchased by the Trustees, July 1863. (165.)

Dimensions.—2 ft. 5 ins. by 2 ft.

ANNE OLDFIELD. 1683–1730.

Painted by Jonathan Richardson.

A popular actress, distinguished by the refinement of her style and charm of manner. Born in Pall Mall. She appeared as Alinda at the Theatre Royal in 1700, under Sir John Vanburgh, but her first decided success was at Bath in 1703, as Leonora in "Sir Courtly Nice." Lady Betty Modish, a part expressly adapted for her by Colley Cibber, is said to have displayed her attainments to the greatest advantage. She is best remembered under the name of Narcissa by the lines in Pope's "Moral Essays":—

"One would not sure be frightful when one's dead,
And, Betty, give this cheek a little red."

Her remains lay in state in the Jerusalem Chamber, and were buried, according to her desire, in Brussels lace and gloves, in Westminster Abbey.

Description.—Seen to the waist, wearing a blue shot silk fancy dress, and a green wreath. A chain of pearls passes over her open neck and supports the end of an embroidered scarf. She neither wears earrings nor necklace. The face is seen in three quarters turned to the right. Eyes very dark grey, looking at spectator. Lips very red. Hair dark brown, one tress falling over her left shoulder. Light admitted from the right hand.

A somewhat similar portrait was contributed by Mr. F. Hanbury Williams to the 1867 National Portrait Exhibition.

Purchased by the Trustees, June 1876. (431.)

Dimensions.—2 ft. 4½ ins. by 2 ft.

ELIZABETH O'NEILL, AFTERWARDS LADY BECHER. 1791–1872.

Painted by John J. Masquerier in 1815.

A highly gifted tragic actress. Born in Ireland. Both her parents were members of the theatrical profession. Miss O'Neill appeared with great success in Dublin, and, a few months later, on the Covent Garden stage in "Belvidera," October 13th, 1814. The characters in which she greatly excelled were Juliet, Belvidera, Mrs. Huller, and Mrs. Beverley. In 1819 Miss O'Neill withdrew from the stage, and married W. Wrixon Becher, Esq., M.P., who was created a baronet in 1831.

Description.—Seen to the waist, in private costume, wearing a crimson dress with short sleeves, raising a white fur tippet with her left hand. The face is seen almost in profile, turned to the left. The pale grey eyes are looking forward in the same direction. Her light brown hair is dressed in small curls. The light is admitted from the right-hand side.

This picture was engraved by W. Say.

A small and highly finished repetition of it is in the possession of the Baroness Burdett Coutts.

Presented, February 1877, by the Hon. Percy Wyndham, M.P. (445.)

Dimensions.—2 ft. 5 ins. by 2 ft. 2 ins.

RIGHT HON. ARTHUR ONSLOW, M.P. 1691–1768.

Painted by Sir Godfrey Kneller.

Speaker of the House of Commons. Descended from an ancient family established in Shropshire, and the third Speaker of his race; son of Foot Onslow, Esq., and nephew of Sir Richard Onslow, Baronet, Speaker in the reign of Queen Anne. Arthur Onslow was educated for the bar, appointed Recorder of Guildford, and returned to Parliament for that borough in 1719 and 1720. He was unanimously chosen Speaker in January 1727. He received appointments of considerable trust from Queen Caroline. In 1734 Onslow was constituted Treasurer of the Navy; but resigned office in 1743. In May 1754 he was, for the fifth time, unanimously elected to the Speaker's chair, and retired in March 1761, when he received the thanks of the House for his constant and unwearied attendance during the course of more than 33 years, in five successive Parliaments. His son, George Onslow, was created Baron Cranley of Ember Court in the county of Surrey, May 1776, and subsequently Earl of Onslow. It was owing to the exertions of Speaker Onslow that the noble collections of Sir Robert Cotton, Sir Hans Sloane, and the Harleian Manuscripts were permanently secured to the nation. At the period when these treasures were offered for purchase, and public funds were not available, it was suggested, March 19th, 1753, by the Speaker, to raise the required amount by the establishment of a public lottery. The proposal was adopted; the collections were eventually purchased, and Montagu House was provided as a repository for their reception.

Description.—A full-length standing figure, in the robes of Speaker of the House of Commons, resting his left hand on his hip, and holding forth a roll in the right hand. The face is turned in three quarters to the right. His very dark brown eyes are fixed on the spectator. He wears a long wig and a white lace cravat with falling ends, and ruffles to the sleeves. On a blue covered table to the left lies the Speaker's mace, and a tablet bears the following inscription:—"The Right Honourable Arthur Onslow, Esq^r, Speaker of ye House of Commons, and one of His Majesty's most Hon^{ble} Privy Council. Anno Dni, 1728. *Ætat*, *sua* 36."

Transferred, June 1879, from the British Museum, to which it had been presented by Admiral Onslow in 1728. (559.)

Dimensions.—7 ft. 7 ins. by 4 ft. 8½ ins.

AMELIA OPIE. 1769-1853.

Painted in 1798 by John Opie, R.A.

A popular novelist and lyric writer. Wife of John Opie the painter, and daughter of Dr. James Alderson, a Norwich physician. Most of her life was spent in the society of her father, whose revolutionary opinions she fully shared. Being gifted with vocal and conversational powers, she was courted by society, and her literary talents aided her husband in the composition of his lectures on art. In 1802 she and her husband visited Paris when the First Consul had attained supreme power. When left a widow in 1807, Mrs. Opie returned to Norwich, and, with her father's approval, joined the Society of Friends and assumed the Quaker style and dress. Her chiefly remembered writings are "Father and Daughter," 1801, "Illustrations of Lying," 1827, and "Valentine's Eve," 1816. The last contained a development of some of her religious views. Mrs. Inchbald says that she was "far cleverer than her books." Mrs. Opie retained her cheerfulness and interest in political events to the last. She again visited Paris in 1830, on the expulsion of Charles X., and took part in the great London Exhibition of 1851. She died at Norwich. She was cousin to Sir E. H. Alderson, Baron of the Exchequer, through whose family this portrait was obtained.

Description.—A nearly half-length figure in plain white dress with short sleeves, high waist and open neck, seated facing the spectator holding before her a straw hat with a black veil round it. Her face is seen nearly in full, the mellow grey eyes looking at the spectator. Eyebrows broad and dark. Her rich brown hair, without any covering, hangs in separate locks over her forehead reaching to the eyebrows, ears not visible. The inside of her dress next to the neck has a plain white frilling. Lips pale crimson and cheeks pink. The hands not seen. Arms bare to above the elbows. Background, dark brown trunk of a tree, and sky with distant trees to the left.

Purchased by the Trustees, March 1887. (765.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

For another portrait, see the picture of the ANTI-SLAVERY CONVENTION, page 513.

JOHN OPIE, R.A. 1761-1807.

Painted by himself at the age of 24.

Painter. The son of a Cornish carpenter. He first emerged from obscurity through the aid of Dr. Wolcot, better known as "Peter Pindar," and, like himself, a native of Cornwall. Coming to London in 1781, and being introduced to Sir Joshua Reynolds, young Opie applied himself assiduously to the study of art, and in some years attained high fame as a portrait painter. He succeeded Fuseli as Lecturer on Painting in the Royal Academy, but had

only delivered four lectures when his useful career was cut short by an early death.

Description.—A half length figure, wearing a dark green coat, standing to the left, taking colour with a brush from a palette resting on his left arm, and wearing a plain white cravat with shirt frill projecting in front. His smooth youthful face is turned in three quarters to the left, and the dark eyes look steadily at the spectator. His very dark brown hair is combed straight down over the forehead and covers the ears at the sides. The complexion is fair, and the lips a clear red. Background plain and very dark brown. On the back of the canvas, boldly sketched in oil colours, is a man on horseback swimming a torrent, and "*J. Opie Pictor 1783.*" These are no longer visible, in consequence of the relining which was indispensably necessary a few years ago. Light admitted from the right-hand side.

This portrait was engraved in stipple, in small oval, by Ridley.

Purchased by the Trustees, June 1858. (47.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR ROBERT WALPOLE, FIRST EARL OF ORFORD, K.G.
1676–1745.

Painted by Jean Baptiste Van Loo.

Among the most eminent of our great parliamentary leaders. He was born at Houghton in Norfolk, and educated at Eton, and King's College, Cambridge. So early as 1708 we find him Secretary-at-War, and in 1710 one of the managers at the trial of Dr. Sacheverell. But it was in 1722, after the deaths of Stanhope and of Sunderland, that he attained the highest power in the Administration, and he continued in office, with great success and just renown, as First Lord of the Treasury and Chancellor of the Exchequer, until "the great Walpolean Battle" (as it is termed by Junius) of 1742. Upon his retirement he was created Earl of Orford, but is best known to posterity by the title which he bore as Minister. In 1725 he had received the Order of the Bath, and in 1726 the Order of the Garter, being one of the very few commoners in modern times who have ever been invested with the latter.

"Seen him I have, but in his happier hour
Of social pleasure, ill exchanged for power;
Seen him, uncumber'd with the venal tribe,
Smile without art, and win without a bride."

Such is the pleasing character which Pope has drawn of Walpole in private life.

Description.—A standing figure, seen nearly to the knees, wearing the embroidered robe of Chancellor of the Exchequer, turned to the right, resting his right hand on the top of the square embroidered purse of office placed upright in the left hand corner, and holding a paper down in his left. The closely-shaven face is seen turned in three quarters to the right. The eyebrows are very bushy, angular

and dark brown in colour. The cheeks pink, lips pale red, and the chin double, with a slight depression or cleft in it. His grey wig is very full and entirely covers the ears. He wears a plain cravat with white lace ends falling from it. The broad blue ribbon of the Order of the Garter crosses his dark brown-red undercoat. There are no rings on the fingers. The background is plain dark sepia-brown.

A similar portrait is in the Royal collection at Hampton Court.

This picture was painted in 1740 for Lord Bessborough, who presented it to Lord Walpole of Wolterton in 1785. It was long preserved in Wolterton House, and stands as No. 1,015 in the catalogue of the sale in 1859.

Purchased by the Trustees, March 1859. (70.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

(a.) **ANOTHER PORTRAIT ; SEATED IN THE STUDIO OF FRANCIS HAYMAN, R.A.**

Painted by Francis Hayman, R.A.

Francis Hayman, who is represented at work upon the portrait of his patron, was born in Devonshire, 1708. He became a distinguished historical painter, and produced numerous designs in illustration of English classical writers. He was the first Librarian appointed to the Royal Academy, having been nominated to that office by the King in 1770. He died in London 1776.

Description.—Two full length figures, on a small scale, in an apartment furnished with the accessories of an artist's studio. Hayman in a brown suit and knee-breeches, stands in the centre of the picture applying his brush to a canvas, the back only of which is visible, placed on an easel on the extreme left. Sir Robert, wearing a lavender suit and white waistcoat trimmed with gold lace, and a sword at his side, breeches, and white stockings, is seated towards the left. He appears to be criticizing the picture. He wears a grey wig and a plain white cravat. His eyes are grey. The face round and fat. Hayman, the artist, has dark brown hair and a swarthy complexion.

Formerly in the collection of Grosvenor Bedford, Esq., who acted as Deputy Usher of the Exchequer to Horace Walpole.

Purchased by the Trustees, June 1866. (217.)

Dimensions.—2 ft. 3 ins. by 2 ft. 11. ins.

HORATIO WALPOLE, FOURTH EARL OF ORFORD. 1717-1797.

Painted by Nathaniel Hone, R.A.

Known as Horace Walpole. The third and youngest son of Sir Robert Walpole, the Prime Minister. He was educated at Eton and at King's College, Cambridge. After completing his education, Walpole travelled for more than two years on the Continent in company with his schoolfellow Gray, the poet ; but

the friends quarrelled, and parted at Reggio in 1741, and Horace returned home alone at the close of the year. He immediately took his seat in the House of Commons as member for Callington. This he exchanged in 1744 for Castle Rising, and in 1751 represented King's Lynn. But literature and the fine arts almost exclusively occupied his attention. A cottage which he had purchased at Twickenham in 1747 became a depository of objects of every kind of artistic, historic, or literary value. It grew into the mansion so well known as "Strawberry Hill." In 1761 Horace Walpole commenced, with aid derived from Vertue the engraver, his valuable historic work entitled "Anecdotes of Painting in England." His "Royal and Noble Authors" appeared in 1758, and his popular romance, "The Castle of Otranto," in 1764. He next wrote the "Historic Doubts on the Life and Reign of Richard III." The "Memoirs of the last Ten Years of George II." were not published until after his death. Walpole is perhaps most generally known and admired from his epistolary correspondence. Sir Walter Scott has called him "the best letter writer in the English language." In 1791 he succeeded his nephew George, third Earl of Orford, but never took his seat in the House of Lords.

Description.—Seen to the waist, wearing a dark coat and a plain white cravat. The closely-shaven youthful face is turned in three quarters to the left. His small black shiny eyes look towards the spectator. The hair and eyebrows are very dark sepia brown. The lips a deep rich crimson. Background dark red.

Formerly in the collection of Lord James Stuart, of Whitehall Place.

Purchased by the Trustees, February 1861. (116.)

Dimensions.—1 ft. 11 ins. by 1 ft. 7½ ins.

HENRIETTA, DUCHESS OF ORLEANS. 1644-1670.

Painted by Pierre Mignard.

Youngest daughter of Charles I. and Henrietta Maria. Born at Exeter. Under the care of her governess, the Countess of Morton, she was conveyed in disguise in 1646 from Oatlands into France. She was married in 1661 to Philip, Duke of Orleans, the only brother of Louis XIV., and died suddenly at St. Cloud soon after returning from a political mission to her brother, the King of England.

Description.—A half length figure, seen within a brown oval spandril, turned to the left, wearing a pale reddish-yellow dress bordered with jewels, and a white lace trimming to her short sleeves. She holds a small spaniel in her left hand and strokes its head with her right. A deep crimson mantle crosses her arms. The face is seen in three quarters to the left, the dark sparkling eyes looking at the

spectator. Her eyebrows are pale and much arched, the cheeks pink, and lips deep red. Her very dark brown hair is arranged in ringlets, some hanging like tendrils upon the forehead. Large pearls are in her ears and round her neck. She wears no bracelets. Plain dark brown background. Light admitted from the right-hand side.

A similar picture, attributed to H. Rigaud, was burnt at St. Cloud, 1870. There is an etching of it by Rouselle in Vachou's "Le Chateau de Saint-Cloud, son incendie en 1870," 8vo. 1880, p. 60.

Two half-length portraits of her, each holding a little dog, are at Versailles.

Purchased by the Trustees, February 1867. (228.)

Dimensions.—2 ft. 7 ins. by 2 ft. $\frac{1}{2}$ in.

JAMES BUTLER, FIRST DUKE OF ORMONDE, K.G. 1610–1688.

Painted, at the age of 51, by Sir Peter Lely.

A distinguished Royalist. He commanded the troops which were employed to suppress the Irish Rebellion of 1641, and gained several victories over the insurgents. For his services on this occasion he received the thanks of Parliament, and was created a marquess. When the Civil War broke out he held Ireland for the king until the latter was taken prisoner, when he retired to France. He returned, however, soon after, and made another effort to restore the royal cause, which proving unsuccessful, he was compelled again to leave the island, and lived abroad until the Restoration. He then came to England, and was rewarded with a dukedom by Charles II. The Duke of Ormonde twice afterwards held the office of Lord Lieutenant of Ireland, and in 1670 a murderous attack was made upon him in the open street by the notorious Colonel Blood, who dragged him from his coach for the purpose of hanging him at Tyburn, but he was fortunately rescued.

Description.—A half-length figure, in robes of the Garter, standing towards the left. He holds a white wand, that of Lord Steward, in his right hand, and with the other raises his full blue mantle lined with white satin, which bears on his left shoulder the shield of St. George encircled with the Garter. A dark yellow-brown curtain descends behind the figure, and the black hat with a plume of white feathers appears to the extreme left. His smooth face is turned in three quarters to the left; the sparkling black eyes looking at the spectator. His full glossy dark yellow hair hangs low down on both sides, concealing the ears. The moustaches are very slight and flaxen. The lips pale clear red. He wears a large flat band of fine lace issuing from beneath the chin. His collar of knots and roses is decorated with a large white satin bow. Light is admitted from the right-hand side.

From the collection of Sir Charles Compton William Domville, Bart., Santry Court, Dublin.

Purchased by the Trustees, May 1873. (370.)

Dimensions.—4 ft. 3½ ins. by 3 ft. 5 ins.

JAMES BUTLER, SECOND DUKE OF ORMONDE, K.G. 1665–1745.

Painted by Michael Dahl.

Son of the Earl of Ossory, and grandson of the great Duke of Ormonde, whom he succeeded both in his titles and as Chancellor of the University of Oxford in 1688. The young Duke, together with Prince George of Denmark, early espoused the cause of William Prince of Orange. Subsequently he distinguished himself at the battle of the Boyne, and accompanied King William to Flanders. During the reign of Queen Anne, Ormonde commanded the expedition which attempted Cadiz and reduced Vigo in 1702. In 1703 he became Lord Lieutenant of Ireland; and in 1712 succeeded the Duke of Marlborough as Commander-in-Chief of the army in Flanders. Upon the accession of George I. and the restoration of Marlborough, he was impeached of high treason in the House of Commons in 1715, and hastily withdrew into France. There he openly attached himself to the cause of the exiled Stuarts; and he continued in exile, residing for the most part at Avignon, until his death in 1745. His remains were interred in Westminster Abbey.

Description.—A half-length figure standing to the right, with a crimson mantle, trimmed with fur, over a complete suit of armour damascened with gold. He holds with his right hand a bâton of command upright on a rock in the right-hand corner of the picture, so that his arm crosses the body. His left hand, lost in deep shadow, holds the girdle at his waist. A helmet is laid on the rock beside the truncheon. The badge of St. George hangs at his right hip by a deep blue ribbon. His closely-shaven and somewhat aged face is turned in three quarters to the right; the dark eyes looking at the spectator. He wears a plain white neckcloth, and no collar. His dark yellow-brown curling hair falls on each side of the face, entirely concealing the ears. An engagement of cavalry is seen in the distance to the left, and the rest of the background is composed of a dark grey sky.

This portrait was engraved in mezzotinto by Simon, and, with variations, in oval, by S. Gribelin, 1713.

Purchased by the Trustees, May 1859. (78.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

THOMAS BUTLER, EARL OF OSSORY, K.G. 1634–1680.*Painted by Sir Peter Lely.*

Son of the first, and father of the second Dukes of Ormonde. Born in Ireland, and educated both in England and France. During the Interregnum he was confined for a short time in the Tower, and on his release retired to the continent. At the Restoration he was appointed to the command of the troops in Ireland, and was created a peer with the title of Lord Butler. In 1666 he served in the fleet under the Duke of Albemarle, and took part in the great battle with the Dutch; and in 1673 was made sole admiral. Four years later he commanded the English army at Mons, and contributed to the defeat of Marshal Luxembourg. He died of a fever in the 46th year of his age. His father said that he would not exchange his dead son for any living son in Christendom. John Evelyn, a devoted friend, was present at his death and pathetically records it in his diary, 30th July 1680. Lord Ossory married Emilia de Nassau, granddaughter of Maurice, Prince of Orange, and left a large family.

Description.—A half-length figure, in armour, standing to the right, wearing long hair, and a white lace cravat, with the jewelled badge of the Garter hanging by a pale blue ribbon under his right arm. The right hand grasps a truncheon. The face is turned in three quarters to the left. His dark grey eyes are fixed on the spectator. Behind the figure are rocks, and to the left the angle of a wall. To the right is seen in the distance an engagement both on sea and shore. A dog is introduced in the left-hand corner, looking up to his master.

From the collection of Sir Charles Compton William Domville, Bart., Santry Court, Dublin.

Purchased by the Trustees, May 1873. (371.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

GENERAL SIR JAMES OUTRAM, BART., G.C.B. 1803–1863.*Painted by Thomas Brigstocke.*

Born in Derbyshire; educated at Marischal College, Aberdeen; and went at an early age to India, where he greatly distinguished himself as an administrator. He was in 1856 Chief Commissioner of Oude, and took part in the Persian war of 1857. General Outram succeeded Sir Henry Lawrence as Resident at Lucknow during the mutiny; he was created a baronet and G.C.B. for his brilliant services. He returned to England in 1859 and died at Pau.

Description.—An unfinished sketch in oil colours; the head alone being completed. The face is seen turned in three quarters to the left; the hair, moustaches, and short beard are glossy black, tinged round the mouth with grey. The lower lip, which alone is seen, is of a clear crimson tint. His small dark brown eyes are

directed towards the spectator. The scarlet of his uniform is faintly indicated, and the form of the star of India, of which he was one of the first recipients, is partially outlined on the breast. Light is admitted from the right-hand side.

This is the original study for the full-length portrait in the Oriental Club.

Purchased by the Trustees, May 1882. (661.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 7½ ins.

REV. JOHN OWEN, D.D. 1616–1683

Painter unknown.

Puritan divine. Born at Stadham in Oxfordshire, of which parish his father, a rigid Puritan, was at that time minister. He entered a student at Queen's College, Oxford, when only 12 years old, and took his first degree in 1632. Having declined to conform to some regulations established by Archbishop Laud, then Chancellor of the University, Owen was compelled to leave Oxford, and in 1642 published his first work, "A Display of Arminianism," which attracted the attention of Parliament, and in consequence, the Committee appointed "to purge the Church of scandalous ministers" presented him to the preferment of Fordham in Essex. Shortly afterwards he received the living of Coggleshall from the Earl of Warwick, and at this period quitted the Presbyterian party for that of the Independents. He was summoned to preach before Parliament on the day after the execution of Charles I. He again preached before Parliament on the 28th of February, when Cromwell first heard him, and appointed him his chaplain. He accompanied Cromwell to Ireland, and was appointed to preside over the College at Dublin. In 1651 he was promoted by an order of the Parliament to the Deanery of Christ Church, Oxford, and in 1652 became Vice-Chancellor of the University, Cromwell himself being the Chancellor. At the Restoration, Owen, losing both his offices, retired to a small estate in his native place. He respectfully declined Lord Clarendon's earnest invitation to conform to the established religion.

Description.—Seen to the waist. The figure is turned to the left, wearing a loosely-folded black cloak and a full white collar fitted under the chin. The close-shaven face is turned almost in profile to the left. The dark reddish-brown eyes look at the spectator; the broad dark grey eyebrows rise upwards and inwardly towards the nose. The lips are full and pale red. His dark glossy hair is tinged with grey, and hangs down in front of the ears. Background plain dark brown. Light admitted from the right-hand side.

This portrait was engraved in line, when in the possession of Mr. John Thane, for his series of historical portraits.

Purchased by the Trustees, November 1860. (115.)

Dimensions.—2 ft. 4½ ins. by 1 ft. 11½ ins.

ROBERT OWEN. 1771–1858.

Drawn by S. B. in 1858.

Socialist and philanthropist. Author of "A New View of Society," "The Moral World," and other works.

Description.—A bust portrait, drawn in black, red, and white chalks upon a grey paper. He wears a plain modern coat, and a deep black stock; no shirt collar appears above. His elderly close-shaven face is turned in three quarters to the right, the small dark eyes looking at the spectator.

This drawing was contributed to the 1868 National Portrait Exhibition, No. 270 of the catalogue.

Purchased by the Trustees, June 1871. (328.)

Dimensions.—1 ft. 2 ins. by 10 ins.

ANOTHER PORTRAIT.

Modelled by Julian Leverotti.

Description.—An electrotyped medallion in high relief. The head alone, seen in profile turned to the left.

Presented by Joseph W. Corfield, Esq., February 1880. (602.)

Dimensions.—1 ft. 3 ins. by 1 ft. 2 ins.

**ROBERT HARLEY, EARL OF OXFORD AND
MORTIMER, K.G.** 1661–1724.

After Sir Godfrey Kneller.

Statesman. Born in London. His father, Sir Edward Harley, Bart., despatched him with a troop of horse to the Prince of Orange on his landing in 1688. Afterwards, pursuing the study of the law, and becoming a member of the House of Commons, he was chosen Speaker in 1701. Under Queen Anne in 1704 he became Secretary of State. In 1708 Harley resigned his office; but the royal favour was not withdrawn from him, and, upon the dismissal of Godolphin, he was appointed Chancellor of the Exchequer. In 1711 he was raised to the House of Lords by the titles of Earl of Oxford and Mortimer. He was appointed Lord High Treasurer of the realm, and was the last who filled that ancient office, except the Duke of Shrewsbury during only a few hours in 1714. As a further mark of royal favour, Lord Oxford received the Order of the Garter in 1712. The conclusion of the Peace of Utrecht was the principal event of his administration, and

on the accession of George I. both he and his late colleague Bolingbroke were impeached by the Commons. Lord Oxford was committed to the Tower, and after a long delay obtained a trial by his peers, which terminated in his acquittal and discharge. The remainder of his life was spent in retirement.

Description.—A half-length figure, standing towards the right, wearing the collar and robes of the Order of the Garter, and holding a slender white wand in his right hand. The plumed hat is laid upon a table to the right. The left hand is placed on his hip. He wears a white lace cravat with the long ends hanging straight down from under his chin. The closely-shaven face is seen in three quarters to the right; the very dark eyes look piercingly at the spectator. The lips are full deep crimson and the chin double. His rich deep yellow-brown hair hangs down on each side, covering the ears. The horse in the badge of St. George attached to his collar, gallops to the right. There are no rings on his fingers. Background a plain rich brown.

This portrait came from the collection of a female descendant of the Earl of Oxford. The original picture is in the British Museum. It was engraved by W. T. Mote for Lodge's Portraits, vol. 10, pl. 190.

Purchased by the Trustees, June 1857. (16.)

Dimensions.—4 ft. by 3 ft. 4 ins.

REV. WILLIAM PALEY, D.D. 1743-1805.

Painted by Sir William Beechey, R.A

A learned philosopher and divine. Born at Peterborough. The son of a clergyman. Entered a sizar of Christ's College, Cambridge and was senior wrangler in 1763. Having taken orders and become a fellow of his college, he was presented to the rectory of Musgrove in Westmorland by his friend Dr. Law, then Bishop of Carlisle. He became Archdeacon of Carlisle in 1782, and subsequently received also other pieces of preferment. His great work "The Principles of Moral and Political Philosophy," for a long time a text book at Cambridge, was first published in 1785. The "Horæ Paulinæ" appeared in 1790; the "Evidences of Christianity" in 1794, and his last and most important composition, "Natural Theology," was published in 1802.

Description.—Seen to the waist, turned to the right, wearing a close-buttoned black coat, showing only a small line of white neckcloth beneath the chin, with a black clerical hat which entirely covers the forehead. The close-shaven face is turned in three quarters to the right, and the small dark eyes fixed on the spectators. The complexion is ruddy, lips pale red and chin double. His left eye and most of that cheek are in deep shadow. The wig is dressed in a solid mass at the sides, covering the ear. The background is plain rich brown.

Purchased by the Trustees, May 1862. (145.)

Dimensions.—2 ft. 5 ins. by 2 ft.

HENRY TEMPLE, VISCOUNT PALMERSTON, K.G. 1784–1865.

Painted in 1802 by Thomas Heaphy.

The eminent statesman. He was educated at Harrow, Edinburgh, and St. John's College, Cambridge, and succeeded his father as third Viscount at the age of 18. Lord Palmerston held in succession the highest offices in the State, and succeeded Lord Aberdeen as Prime Minister. He was again appointed in 1860, and continued at the head of the Government until his death. He was accorded a public funeral, and was buried in Westminster Abbey.

Description.—Drawn in grey colours on paper, and partially tinted. A full-length figure of a young man, bareheaded, seated on a bank to the left, with trees in the background. He wears a brown coat, knee breeches, white cravat and shirt front. His face is seen in three quarters to the left, the eyes looking at the spectator. He holds a book in his right hand, which rests upon his left knee; the legs being crossed.

This drawing had been presented by Lord Palmerston to his guardian, Mr. Pelham, who was grandfather of the present donor.

Presented, June 1886, by the Earl of Chichester. (751.)

Dimensions.—1 ft. 3 ins. by 1 ft. 1 in.

For other portraits *see* the pictures of the HOUSE OF COMMONS, 1833 (page 503), and the FINE ARTS COMMISSION (page 514).

REV. SAMUEL PARR, LL.D. 1747–1825.

Painted by George Dawe, R.A.

Greek scholar. Born at Harrow, and educated there. Having no taste for his father's profession, that of surgery, he entered Emmanuel College, Cambridge, and afterwards returned to Harrow as an assistant master in the school. He was master of Norwich School from 1778 to 1786, when the small living of Hatton in Warwickshire was presented to him by Lady Trafford. Here he spent the remainder of his life. He held also a prebendal stall in St Paul's. His talents in conversation were compared by his friends to those of Dr. Johnson; but, notwithstanding his great literary attainments and classical knowledge, he has not left behind him any work by which he is eminently distinguished. He died at Hatton, where he continued to reside, although he had exchanged that perpetual curacy for the rectory of Wadenhoe, in Northamptonshire, in 1790. He was also in 1802 appointed

rector of Graffham, in Huntingdonshire. A complete edition of his writings has been published in 8 vols., 8vo.

Description.—Seen to the waist, seated towards the right, in a wooden arm chair, wearing a stone-coloured silk damask dressing gown, a large crimson cap over a white one, and a white neckcloth tied under the chin. He rests his right arm on the side of the chair, holding a short quill pen in his right hand, and raising a small square paper with the other. The close-shaven face is seen in three quarters to the right. The dark eyes look towards the spectator. The eyebrows are grey and bushy, the lips pale red, and the chin double. Folio volumes arranged on shelves facing the spectator compose the background.

This portrait was exhibited at the Royal Academy in 1814, No. 199 of the catalogue.

Purchased by the Trustees from Mr. Wright, the nephew of the painter, March 1857. (9.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

THOMAS PARR. 1488–1635.

Painted in the School of Honthorst.

“The old, old—very old man.” Born near Winnington, in Shropshire. Was brought to London at the age of 152, by Lord Arundel, who presented him to Charles I. He died about a month afterwards, and was buried in Westminster Abbey.

Description.—A half length figure, standing towards the left, clad in a dark yellow-brown loose coat and sleeves, with a plain white square-cut collar, fitting close to the face, and without strings or tassels. He grasps a long rough-cut stick with his right hand, and holds the other in his girdle. His venerable head is seen turned in three quarters to the left; it is bald with tufts of hair close to the ears, and a long flowing white beard. The dark brown grey eyes look away to the left; the eyes are a very rich red. The eyebrows are white and very shaggy. The side of the nose is in shadow. A distant landscape with trees appears to the left, and the rest of the background is dark brown rocks.

This is an old copy of a picture preserved in the Ashmolean Collection at Oxford, which came from John Tradescant's famous Museum at Lambeth. In a catalogue of that Museum, printed in 1656 the portrait is mentioned among “Carvings and Effigies” as “Old Parre's picture.”

It has been engraved for Caulfield's “Remarkable Characters.”

Purchased by the Trustees, November 1873. (385.)

Dimensions.—3 ft. 5 ins. by 2 ft. 8 ins.

JAMES PARSONS, M.D., F.R.S. 1705–1770.

Painted in 1762, by Benjamin Wilson.

Physician and antiquary. Born at Barnstaple, and educated at Dublin, where his father had been appointed barrack-master. He became tutor to Lord Kingston; but, preferring the medical profession, studied at Paris, and in June 1736 took the degree of

M.D. at Rheims. He lived on terms of friendship with Sir Hans Sloane, Dr. Mead, and Dr. James Douglas. He became a Fellow of the Royal Society in 1740, and acted as its Foreign Secretary from 1751 to 1762. In 1751 Dr. Parsons was admitted a Licentiate of the College of Physicians. He was a learned and discriminating collector of books and fossils, and associated with all the leading foreign and English men of science of his time. He published many physiological works, and also "Remains of Japhet, being Historical Inquiries into the Affinity and Origin of the European Languages," 4to., 1767. He died in Red Lion Square, and was buried at Hendon.

Description.—Seen to waist, wearing a purplish grey dress and plain white tie, with a formal grey wig, the square sides of which cover the ears. The close-shaven face is turned in three quarters to the right, and the small dark eyes look towards the spectator. Plain dark sepia brown background. Inscribed on back of canvas:—"Doct. Jam. Parsons, F.R.S. Ætat. 60. anno, quo Benj. Wilson pinxit, 1762."

Transferred, June 1879, from the British Museum, to which it had been bequeathed by Dr. Knight, 1772. (560.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

JOHN PEARSON, D.D., F.R.S. 1613–1686.

Drawn and engraved from the life, at the age of 70, by David Loggan.

Bishop of Chester. A very learned prelate; author of the celebrated "Exposition of the Creed." He was born at Snoring in Norfolk, of which place his father was the rector, and was educated at King's College, Cambridge. In 1600 Pearson was appointed "Minister" of St. Clement's Eastcheap, and in that church he preached the substance of his famous "Exposition," first published in 1659 at the request of his parishioners. He wrote also, in Latin, a "Vindication of St. Ignatius's Epistles." In 1661 he was elected Lady Margaret Professor of Divinity at Cambridge, and in the following year became Master of Trinity College. Pearson succeeded Dr. Wilkins in the bishopric of Chester in 1672. He suffered from a total loss of memory for some years before his death, which took place at Chester.

Description.—A line engraving. Seen to the waist, within an oval, wearing a white robe with black stole and square bands, a black skull-cap and long white hair. The face is turned in three quarters to the right; there are faint indications of moustaches, and a white tuft below the lower lip. Inscribed, "D. Loggan, æd. vivum delineavit."

Purchased by the Trustees, March 1881. (635.)

Dimensions.—11 $\frac{1}{8}$ ins. by 8 $\frac{1}{2}$ ins.

RIGHT HON. SIR ROBERT PEEL, BART., M.P. 1788-1850.

Painted by John Linnell.

The eminent statesman; son of the first Baronet, who was a successful manufacturer, He was born near Bury, in Lancashire, and educated at Harrow, where he was a contemporary of Lord Byron. He graduated at Oxford, and took high honours. At the age of 21 he entered the House of Commons, and in 1812 became Chief Secretary for Ireland. His famous Currency Bill was passed in 1819. In 1822 he was appointed Home Secretary, and joined the Wellington Ministry in 1829. He took an active part in passing the Roman Catholic Emancipation Act, which he had formerly opposed. The Metropolitan Police owes its establishment to him in the same year. In 1834 Sir Robert succeeded Lord Melbourne as Premier; but was defeated in April 1835 on the Irish Church Question. His second administration, from 1841 to 1846, in which he was again associated with the Duke of Wellington, was distinguished by the total abolition of the corn duty. On being defeated on the Irish Coercion Bill he resigned office, and although he still took a prominent part in the debates of the House he was not destined to re-enter office, as a fall from his horse, on the 29th June 1850, brought to a close an eminently brilliant career. He was an enlightened and liberal promoter of literature and the fine arts.

Description.—On panel, a half-length figure on a small scale, seated in an arm chair at a table to the right. He wears a black coat, grey trousers, pale yellow waistcoat and black satin stock filling the inside of his waistcoat; the ends of a small rising collar appear against the cheeks. A small gold chain hangs in front of his waistcoat, but no pin or ornament upon his black satin scarf. He rests his left elbow on a red coloured table and holds a small scroll of paper in his right hand, his left appears to enclose an eye-glass. The smooth shaven face is seen in three quarters to the right, his pale grey eyes looking at the spectator. The hair is yellow, blended with chestnut, and the eyebrows very pale yellow. The complexion is clear, with pink on cheeks and lips pale red. On the base of a fluted column, which rises on the extreme right above the table, is inscribed "*John LINNELL, F. 1838.*" The rest of the background is plain dark brown. Indications of papers lying at his left elbow are very slight.

This picture was painted for Mr. Norris, a junior partner of the firm of the first Sir Robert. It subsequently became the property of the Viscount Cardwell, one of the statesman's literary executors.

Purchased by the Trustees, May 1887. (772.)

Dimensions.—1 ft. 5½ ins. by 1 ft. 2¼ ins.

ANOTHER PORTRAIT.

Marble bust, sculptured by Matthew Noble.

Description.—A plain drapery is wrapped round the shoulders, leaving the neck bare. The face is turned slightly towards his right shoulder. The eyeballs are marked. The hair is brushed back, the eyebrows bushy, and the whiskers cut short. Inscribed on the back, *M. NOBLE, LONDON, 1851.*

The statue of this statesman in the city of London was executed by the same sculptor.

This bust was exhibited at the Royal Academy in 1851, No. 1379 of the catalogue.

Purchased by the Trustees, July 1879. (596.)

For other portraits, see the pictures of the HOUSE OF COMMONS, 1833 (page 508), the FINE ARTS COMMISSION (page 514), and PATRONS AND LOVERS OF ART (page 519.)

RIGHT HON. HENRY PELHAM, M.P. 1696–1754.

Painted by William Hoare, of Bath, R.A.

Statesman. Only brother of the Minister Duke of Newcastle, and a follower of Sir Robert Walpole. First Lord of the Treasury and Chancellor of the Exchequer from 1743. The period of his ascendancy in the Cabinet is generally known as the “Pelham Administration.”

Description.—A half length figure, wearing the black robe of the Chancellor of the Exchequer, embroidered with gold, over a dark red coat; seated in a carved gilt chair towards the right. He rests his right hand on the arm of the chair, and holds a roll of paper in his left, near his knee. His ruddy and close-shaven face is turned in three quarters to the right, and the dark blue-grey eyes look at the spectator. The eyebrows are broad and composed of very dark brown waving hairs. A red pimple is very conspicuous in his right eyebrow. The lips are pale crimson, and the chin double. The white-grey close-fitting wig is very full towards the shoulders, and conceals the ears entirely. He wears rich lace ruffles at the wrists. The embroidered purse of the seal is placed upright on a table to the extreme right; and a dark green curtain and pillar complete the background.

Presented, July 1866, by W. Jones Loyd, Esq. (221.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANNE CLIFFORD, COUNTESS OF PEMBROKE AND MONTGOMERY. 1590–1676.

Painter unknown.

Daughter of George Clifford, third Earl of Cumberland. She married, first, 1609, Richard Sackville, third Earl of Dorset, who died 1624; secondly, 1630, Philip Herbert, fourth Earl of Pembroke and Montgomery, who died 1650. She was celebrated for her high spirit, charity, and beneficence.

Description.—Seen to the waist, turned to the left. She wears a black dress, with a large wide spreading white collar or tippet edged with lace, covering the shoulders and fastened at the neck by a square black brooch. The aged face is turned in three quarters to the left; her very dark sparkling eyes fixed on the spectator. The lips are deep rich crimson, and the chin has a cleft in it. The dark sepia-brown hair is mingled with a black veil, hanging down on each side.

A small shield of arms, surmounted by an earl's coronet, appears above on the right-hand side. The shield bears the arms of Herbert impaling Clifford, without either supporters or mantling. The background is plain dark brown. Light admitted from the right-hand side. The lower corners of the picture have rounded spandrels.

Formerly in the collection of General C. R. Fox.

A similar portrait to this, which was formerly at Strawberry Hill, was engraved by Mazell for Pennant's "Tour in Scotland," part 2, p. 358. (402.)

Presented, February 1875, by George Scharf, Esq., C.B., F.S.A.

Dimensions.—2 ft. 5 ins. by 2 ft.

MARY SIDNEY, COUNTESS OF PEMBROKE. 1550-1621.

Painted probably by Marc Gheeraedts.

"Underneath this sable hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother;
Death! ere thou hast slain another
Fair and wise and good as she,
Time shall throw a dart at thee."*

Such is the celebrated epitaph, written, as is now ascertained, by William Browne, on the lady here represented. Her father was Sir Henry Sidney, K.G., Lord Deputy of Ireland, and Lord President of Wales; her mother, Lady Mary, the eldest daughter of the Duke of Northumberland. Her marriage with Henry, Earl of Pembroke, took place about 1576. She was buried in Salisbury Cathedral. She wrote verse with grace and facility, and made several translations from the French. Her chief works, however, were works of piety; "and her virtues still went before her talents." Her translation of Philip De Mornay's "Discourse of Life and Death," dated 1590, was printed in London, 1600. She also translated from the French the "Tragedie of Antonie," London, 1592. It was for her entertainment, and whilst residing at her seat of Wilton House, that her brother, Sir Philip Sidney, commenced the "Arcadia." The poem was published after his death, in 1590, under the title of "The Countess of Pembroke's Arcadia."

Description.—A seated figure, turned to the left and seen to below the knees. She rests her right arm on a red covered table, holding in her yellow gloved hand the companion glove and partly hiding her left hand within the folds of her robe. She wears a white cap and cuffs of white lace with geometric patterns. The front of the cap is bent down over the forehead and raised at the sides to show bunches of dark brown hair. Her ruff is composed of plain muslin, and arranged in large folds, without any division, but small tassels hang down in front. She wears a white jacket and close fitting sleeves, patterned with brown sprigs and ermine spots, and beneath this a rich crimson petticoat covered with black flowers. Over all is worn a red and black robe like a university gown. The face is seen in

* A conclusive explanation as to the authorship of the epitaph, from the pen of H. S. Milman, Director of the Society of Antiquaries of London, will be found in "The Academy" for January 12th, 1884. See also *Archæologia*, vol. xlviii., Part 1, page 164.

three quarters to the left, her slaty-grey eyes looking at the spectator. The eyebrows pale and soft grey. Her complexion is fair and the cheeks pink; the lips also are very pale pink. A triple row of pearls encircles her left wrist. She wears no earrings, and no necklace is visible. A bright scarlet curtain is gathered up in crisp folds in the left hand corner. To the right, above the square red back of her chair, is a wreath of small flowers enclosing the words "*Martii 12^{mo} Anno Domini 1614*," and below it, "*No Spring till now*." There is no gilding on the picture.

From the ancient mansion of Holme Lacy, Herefordshire, the seat of the Scudamore family.

In a list of the pictures at Holme Lacy, made by Joseph Gulston in 1785, which was printed in the "*Gentleman's Magazine*" for 1825, part 2, p. 134, is a minute description of this picture. It was then supposed to represent the Countess of Somerset.

Painted on oak panel, composed of three planks joined vertically.

Purchased by the Trustees, February 1859. (64.)

Dimensions.—3 ft. 8½ ins. by 2 ft. 7¼ ins.

SIR THOMAS PENGELLY. See COLLECTIVE PORTRAITS, COURT OF CHANCERY, page 519.

SAMUEL PEPYS, P.R.S. 1633–1703.

Painted at the age of 34 by John Hayls.

The Diarist. Secretary to the Admiralty during the reigns of Charles II. and James II. Educated at Huntingdon, St. Paul's School, London, and Trinity College, Cambridge, where he entered as a sizar, 1650, and afterwards removed to Magdalen College. Through the influence of Sir Edward Montagu, afterwards Earl of Sandwich, he obtained his first appointments in Government service. He was honoured by the personal friendship of the Duke of York, and retained his official appointments till the accession of William and Mary. During the years 1684 and 1685 he was President of the Royal Society. On his decease he bequeathed his valuable collection of books and engravings to Magdalen

* These words have given rise to much perplexity and to several attempts at explanation; but perhaps the question may be considered as decided by an ingenious writer in "*Notes and Queries*" (Dr. Edward C. Rimbault). That gentleman has cited a contemporary tract, "*The Cold Years 1614*," describing the extreme inclemency of that winter; and he further adduces an extract, as follows, from the additions to Stow's "*Abridgement of the English Chronicles*":—

"The 17th of January 1614 it began to freeze in ordinary manner, and the 23rd of January it began to snow, and continued freezing and snowing many days; and upon Sunday, the 12th of February it began to snow most extremely, and continued until the 14th of February at noon, and then it abated; and for many days after it continued freezing and snowing, much or little, until the 6th or 7th of March, by means whereof much cattle perished. . . . This snow brought extreme danger to all travellers."

College, Cambridge. His Diary, written for his own use in cipher, extends from 1659 to 1669, and was first printed in 4to, 1825.

Description.—A standing figure, turned to the left, seen to the elbow, wearing a yellow-brown loose (Indian) gown, and a plain white neckcloth loosely tied, holding a piece of music inscribed with the words "Beauty, Retire," under the notes.* His face, with long dark brown hair, is turned three quarters to the left, the cheeks round and smooth. The yellow-grey eyes are fixed on the spectator. The eyebrows are brown and strongly defined, with a remarkable depression in the skin between them. The shadows are deep and of a reddish tone. The background plain dark brown.

This picture is circumstantially referred to in Pepys' own "Diary," under the dates March 17th, 30th, April 11th, 13th, and May 16th, 1666. According to an entry restored in Mr. Mynors Bright's edition of the Diary, 1876, under April 13th, 1666, there was originally a landscape background, which Pepys caused to be painted out.

It was sold at the Pepys-Cockerell sale, May 23rd, 1848, to Mr. Peter Cunningham; and was exhibited at the Manchester Art Treasures Exhibition, 1857, No. 224 of the catalogue. A woodcut from this picture is given in Mr. Peter Cunningham's "Story of Nell Gwynn."

Purchased by the Trustees, February 1866. (211.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{4}$ in.

RIGHT HON. SPENCER PERCEVAL, M.P. 1762–1812.

Painted by George F. Joseph, A.R.A., from a mask taken after death by Nollekens.

Statesman. Second son of the second Earl of Egmont. Educated at Harrow and at Trinity College, Cambridge. Having first applied himself to the study of the law, he entered Parliament in 1796 as member for Northampton, and under Mr. Addington's administration, in 1801, was appointed Solicitor-General. Next year he became Attorney-General, attaining also great distinction as a parliamentary debater. On the fall of the Duke of Portland's administration, in 1809, Mr. Perceval was appointed First Lord of the Treasury and Chancellor of the Exchequer, which offices he still held when he was assassinated by Bellingham in the lobby of the House of Commons.

Description.—Seen to the waist, seated to the left in a red chair, wearing a plain black coat, white waistcoat, and a white neckcloth loosely tied, and no collar to the shirt above. The very pale close-shaven face is turned almost in profile to the left, and the pale grey eyes look forward in the same direction. The eyebrows are faintly marked, and the lips pale red. The light grey hair is very thin and combed back. He holds a square folded paper in his left hand. There is no appearance of white shirt or ruffles at the wrist. A dark red curtain forms the background. Inscribed in gold letters along the front of the picture on the left, "Joseph." On the right, "Right Hon. Spencer Perceval, 1812."

* This was his own composition, the words being selected from Davenant's play of the "Siege of Rhodes."

There is a picture similar to this, but less highly finished, in the Royal Collection at Hampton Court.

See Smith's "Life of Nollekens," vol. I., p. 341.

This portrait was exhibited at the Royal Academy in 1815.—No. 100 of the catalogue.

Presented by the Executors of Sir Robert Harry Inglis, Bart., February 1857. (4.)

Dimensions.—2 ft. 5 ins. by 2 ft.

THOMAS PERCY.

See the engraving of the GUNPOWDER PLOT CONSPIRATORS, page 496.

SIR WILLIAM PERYAM. 1534–1604.

Artist unknown.

Judge. Born at Exeter. Son of an opulent citizen who was twice Mayor of Exeter. Educated at Oxford. He was constituted a Judge of the Common Pleas in 1581, and was one of the Commissioners for the trials of Mary Queen of Scots, the Earls of Arundel and Essex, and Sir John Perrot. In January 1593, he was promoted to the office of Chief Baron of the Exchequer, and was knighted. He died at his mansion at Little Fulford, near Crediton, in which church he was buried under a stately monument. His third wife was Elizabeth, daughter of Lord Keeper Bacon, and sister of the great Lord Bacon. She was a great benefactress to Balliol College, Oxford, in 1620, and survived her husband many years. Her monument is in the church at Henley-on-Thames.

Description.—A vignette painted in water colours upon white paper. Aged face turned in three quarters to the right. White beard and moustaches. Black cap and scarlet mantle.

Presented, May, 1877, by the Honourable Society of Judges and Serjeants-at-Law. (477.)

Dimensions.—6½ ins. by 5¼ ins.

SYLVESTER PETYT. Died 1719.

Painted by Richard van Bleeck.

Master of Barnard's Inn. Born at Storithes in Yorkshire. He founded a scholarship at Christ's College, Cambridge, in connexion with the Free Grammar School at Skipton, and is remembered as the founder of many charitable trusts in the North of England.

Description.—A portly figure, wearing a black embroidered robe and long dark wig with square clerical bands, is seen to below the knees seated facing the spectator, leaning his right arm on a table, with books, papers, and sealed documents. His left hand, covered with a brown glove, rests on the hip. The background is plain dark brown. Two large volumes standing on the table to the left are lettered "Hernes Pleader" and "Townsend's Tables." Signed "R. V. Bleeck" in the left-hand lower corner. Beneath the shield of arms on the engraving is the motto "*Qui s'estime PETYT deviendra Grand.*"

This picture was engraved in mezzotinto by G. White about 1715.

A similar picture is in the Inner Temple Library.

Presented, June 1884, by the Principal and Antients of Barnard's Inn.

Dimensions.—4 ft. by 3 ft. 2½ ins.

KING PHILIP II. 1527–1598.

Painted by Alonso Sanchez Coello.

King of Spain, and also, from 1554 to 1558, King of England. Son of Charles V., Emperor of Germany, and Isabella of Portugal. Married first, at the age of 15, Mary, daughter of the King of Portugal; secondly, in 1554, Queen Mary of England; thirdly, in 1559, Princess Elizabeth of France; and fourthly, Anne, daughter of the Emperor Maximilian II. He died at the Escorial.

Description.—A full length portrait. The upper half of the figure is fully armed; but the lower part is totally unprotected. He stands erect and bare-headed, towards the right, resting his left hand on a helmet adorned with lofty plumes of white feathers, placed on a red covered table to the extreme right. His right hand grasps a baton of command. The pallid countenance is seen in three quarters turned to the right, the pale slaty-grey eyes looking at the spectator. The greyish eyebrows rise in a peculiar manner externally away from the nose. The cheeks are pale and the lips have a bluish tinge; the hair, beard, and moustaches are grey and grizzly. He wears neither earrings nor finger rings. The badge of the Golden Fleece hangs in front by a long purplish-coloured ribbon contracted at intervals by golden rings. A frill of white lace fits close round his neck. The bands of his magnificently damascened armour are ornamented with devices pertaining to the order of the Golden Fleece, especially the steel cross billets and fire issuing from the circular flint. On the front of his breast-plate is a standing figure of the Virgin in a flaming glory. He wears tight fitting white hose, puffed white trunks, and shoes, and stands on a pale red cloth. The background is plain dark brown. There is no gilding on the picture.

Purchased by the Trustees, April 1872. (347.)

Dimensions.—6 ft. by 3 ft. 4½ ins.

ANOTHER PORTRAIT.*Medallion by Jacopo da Trezzo, of Milan.*

Description.—A profile figure, bare-headed and in armour, turned to the right inscribed *ET S AN XXVIII.*

Electrotyped from the reverse of a gold medallion of Queen Mary, dated 1555, preserved in the British Museum.

Presented February 1877, by George Scharf, Esq., C.B., F.S.A. (446.)

PHILIPPA OF HAINAULT, QUEEN CONSORT OF EDWARD III.

Died 1369.

Sculptor unknown.

Daughter of the Count of Hainault. Married at York, January 24, 1327–8. Mother of Edward the Black Prince.

Description.—A bust. She wears the peculiar reticulated head-dress with rolls or towers at the sides, according to the fashion then prevalent. The face is round and full, and evidently a portrait. The eyeballs are not marked. There is no indication of earrings or necklace.

Electrotyped from the full-length alabaster effigy on her monument in Westminster Abbey, showing the mutilated condition to which the original had been reduced at the time when the cast for this reproduction was taken.

Purchased by the Trustees, March 1872. (346.)

SIR THOMAS PICTON, G.C.B. 1758-1815.*Painted by Sir Martin A. Shee, P.R.A.*

General. This gallant officer, descended from an ancient family in Pembrokeshire, was the son of Thomas Picton, Esq., of Poyston. At the early age of 13 he received an ensigncy in the 12th Regiment of Foot, and served for some years, first at Gibraltar, and then in the West Indies, where he rapidly rose in his profession. In 1809 General Picton commanded a brigade employed in the siege of Flushing, of which fortress he was afterwards appointed Governor. Ill-health compelled him to return to England, whence he was soon again summoned to join the staff of the army in the Peninsula. The Marquess of Wellington gave him the command of the 3rd division. Picton signalized himself at the battles of Busaco, Vittoria, and Orthez, and at the sieges of Badajoz and Ciudad Rodrigo. On his return to England he was elected to represent the borough of Pembroke in Parliament, and received in his place

the thanks of the House of Commons, delivered by the Speaker. He was again summoned to active service, and fell at the head of his division on the field of Waterloo, struck from his horse by a bullet on the temple.

Description.—Seen to the waist, wearing scarlet uniform, gold epaulettes, and a black stock with white shirt-frill immediately below. The star of the Bath is on his left breast, and the red ribbon of the Order crosses his body from his right shoulder down under his left arm. His smooth face is turned in three quarters to the left, and the small dark bright eyes looking slightly upwards in the same direction. The eyebrows are narrow, dark brown, and moderately arched. His natural hair is of a bluish-grey tint. The background plain dark brown. Light admitted from the right-hand side.

In the engraving by T. A. Dean prefixed to his *Life by Robinson*, there are additional orders, clasps, and a second star introduced. That was from the picture exhibited at the Royal Academy in 1816.

This was engraved in stipple, by H. R. Cook, 1812; by R. Cooper, for Cadell and Davies' "Gallery of Contemporary Portraits," 1815; and by Blood for the "European Magazine," 1815

Purchased by the Trustees, May 1861. (126.)

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. WILLIAM PITT, M.P. 1759–1806.

Marble bust sculptured by Joseph Nollekens, R.A.

This great statesman was the youngest son of another great statesman, William Pitt the elder, Earl of Chatham. Born at Hayes, in Kent. From his delicate health in boyhood he was brought up at home until, at the age of 14, he was sent to Pembroke Hall, Cambridge, where he continued to reside at intervals for upwards of six years. On coming of age, Mr. Pitt was returned to Parliament for the small borough of Appleby, on the nomination of Sir James Lowther. Almost immediately afterwards he attained great eminence both as an orator and a statesman, and showed himself fully qualified even for the highest offices. At the age of 23 he was appointed Chancellor of the Exchequer in Lord Shelburne's administration. He was displaced by the coalition of Mr. Fox and Lord North in the spring of 1783, but before the close of the same year was able to form an administration of his own, and he continued at the head of that administration for a period of 17 years. Early in 1801 Mr. Pitt retired from office, on a difference of opinion between himself and King George the Third upon the Roman Catholic question. As Lord-Warden of the Cinque Ports, his principal residence, when restored to private life, was Walmer Castle. In May 1804, however, he was called upon to form a new administration. Though then but 45 years of age, his health

had already begun to fail amidst the toils and cares of his active life, and he died at his villa at Putney, January 23, 1806. He was buried in Westminster Abbey with a public funeral, as voted by the House of Commons.

Description.—A plain drapery wrapped round the shoulders, the end hanging on his right side, leaving the long neck bare. The closely-shaven face is turned towards his right shoulder, the hair brushed away from the face. The eye-balls are marked, and show him to be looking away to his right; no wart is perceptible on the face. There are sharper lines at the corner of his left eye than on the right. Inscribed at the back of the bust, "*Nollekens Fr. 1806.*"

Presented by Earl Granville, K.G., President of the Council, March 1861. (120.)

(a.) **ANOTHER PORTRAIT.**

Drawn by James Gillray.

Description.—Drawn on paper with pen and ink and washed in pale tints with water colour. Seen to the waist, within an oval gilt spandril, the figure turned to the left, wearing a blue-grey coat with high standing collar, white waistcoat, and a plain white cravat with frilled shirt below. His closely-shaven face is seen in three quarters to the left, the grey eyes fixed on the spectator. The grey powdered hair is formally dressed and gathered in a large black bag behind. One long barrel curl at the side partly covers the ear. The shafts of columns appear behind the head, and sky occupies the background to the left. Signed in front, "*J. Gillray.*"

On the back of the paper are the remains of another sketch of William Pitt in lead pencil. Inscribed in Mr. Martin's handwriting, "*William Pitt, drawn by James Gillray (1789 ?). Bought at a sale of Fores Caricatures, at Puttick and Simpsons, Leicester Square, 1859.*"

Presented, November 1861, by H. W. Martin, Esq. (135A.)

Dimensions.—9 ins. by 6½ ins.

(b.) **ANOTHER PORTRAIT.**

Painted by John Hoppner, R.A.

Description.—A standing figure seen nearly to the knees, wearing a black suit and plain white cravat. His right hand holds the back of a chair, on which is laid the black and gold embroidered gown of the Chancellor of the Exchequer. His left hand, very little seen, is planted on his hip. The ruddy and closely-shaven face is turned in three quarters to the left, the grey eyes looking away in the same direction. The hair, brushed away from the face, is grey from powder, some of which lies on the collar of his coat. The body is turned full in front, and the closely buttoned coat leaves the lower part of his black satin waistcoat visible. The shaft of a column with a doubled crimson cord twisted round it appears to the left, and on the right a yellow curtain hangs down in bag-like folds. Light is admitted from the right-hand side.

This picture is one of the numerous repetitions painted by the artist himself, after Mr. Pitt's death, from the Mulgrave portrait, the last Mr. Pitt ever sat for (finished October 28th, 1805). It was presented to the National Gallery in 1853 by Mr. George Moffatt.

Deposited by the Trustees and Director of the National Gallery, November 1883. (697.)

Dimensions.—

For another portrait see the picture of the HOUSE OF COMMONS in 1793, page 501.

OLIVER PLUNKETT, D.D. 1629-1681.

Painted by G. Murphy.

Roman Catholic divine; titular Archbishop of Armagh. In 1679, being accused of favouring a French invasion of Ireland, he was brought to London and afterwards executed at Tyburn.

Description.—A seated figure. Painted on a small scale. Seen to the waist, and turned towards the right. He wears a richly embroidered cope, and holds a crucifix in his left hand, raising the right ungloved to his breast. On a table before him are placed a mitre and a closed volume. Behind there is a processional cross. The face is seen in three quarters turned to the right, with a grey close-cut beard and moustaches. The small dark eyes look towards the spectator. The side of the nose is in shadow. The hair on his head is dark grey and very full, falling down in masses at the sides, concealing the ears. A jewelled ring is observable on the forefinger of the hand raised to his breast. The embroidered back of his chair appears to the left. Light admitted from the right-hand side.

Purchased by the Trustees, June 1868. (262.)

Dimensions.—1 ft. 8½ ins. by 1 ft. 5½ ins.

REGINALD POLE. 1500-1558.

Painter unknown.

Cardinal, and Archbishop of Canterbury. Of royal descent through his mother, Margaret Plantagenet, Countess of Salisbury, daughter of George, Duke of Clarence. Proceeded to Italy in 1520. He fell under the displeasure of Henry VIII. for opposing his divorce and the Reformation; but upon the accession of Queen Mary, was welcomed back to England as Papal Legate, and succeeded Cranmer as Archbishop in 1555. He died at Lambeth on the same day as the Queen, and was buried in Canterbury Cathedral.

Description.—Seen to the waist, smaller than life, turned to the left. He wears a scarlet gown, hood, and a deep cape with a row of small buttons down the front. His cap also is scarlet. The face is turned in three quarters to the left, the small, dark blue-grey eyes looking away in the same direction. The forehead is furrowed across with deep lines; the hair is grey and straight hanging. The background is a flat dull turquoise-blue colour; in the upper right-hand corner is a shield of arms surmounted by a cardinal's hat, with a long red cord on each side, twisted and terminating in a single gilt tassel. The shield bears on the dexter side the arms of the see of Canterbury, impaling the arms of his father, Sir Richard Pole, namely, Party per pale or and sable, a saltire engrailed, counter changed. Light admitted from the right-hand side.

Presented, July 1866, by William Smith, Esq., F.S.A. (220.)

Dimensions.—Panel, 1 ft. 6 ins. by 1 ft. 2½ ins.

RIGHT HON. SIR FREDERICK POLLOCK, BART., F.R.S.
1783-1870.

Painted by Samuel Laurence.

Chief Baron of the Exchequer. Educated at St. Paul's School and at Trinity College, Cambridge, where he was Senior Wrangler

in 1806. He was called to the bar in 1807 and made a King's Counsel in 1827. In 1831 he was returned in the Tory interest as one of the members for Huntingdon, and became Attorney-General under Sir Robert Peel, in 1834, when he received the honour of knighthood. Sir Frederick succeeded Lord Abinger as Chief Baron of the Exchequer, and was sworn a Privy Councillor 1844. He resigned office in 1866, on account of advancing years, when he was created a Baronet. Sir Frederick Pollock was the first president of the Photographic Society, and took deep interest in the development of that important branch of art.

Description.—The life-sized figure is seen to below the knees, in scarlet judicial robes, seated facing the spectator, wearing a large judge's wig and broad white square-cut bands. He rests an open square book on his left knee. His right hand is pressed down upon a red cushion of the judicial bench. His close shaven and furrowed face is seen in full, and the grey eyes are fixed on the spectator. The eyebrows are pale yellow and the lips pale red. The rich golden collar of S S and knotted cords, terminating in a golden rose between two portcullises, but without pendant, hangs in front of his ample scarlet cape edged with white fur. Background, a very dark red-brown curtain, No chair or seat visible. No rings on fingers.

Presented, February 1887, by his son Sir Frederick Pollock, Bart., sometime Queen's Remembrancer in the Court of Exchequer. (758.)

Dimensions.—4 ft. 6 ins. by 3 ft. 6½ ins.

ANOTHER PORTRAIT.

Drawn in chalks in 1863 by Samuel Laurence.

Description.—Drawn in black chalk, with a slight admixture of red, upon tinted paper. A head, the size of life, turned nearly in profile to the left. The eyes look forward in the same direction. His full hair is all brushed away from the face. Background quite plain. Signed, *Samuel Laurence, Del. 1863.*

Presented, February 1885, by Mrs. Richmond Ritchie (Miss Thackeray). (732.)

* * The Chief Baron and W. M. Thackeray exchanged portraits; that of Thackeray, nearly in profile, reading a book, is now at Hatton, the seat of the late Chief Baron.

Dimensions.—1 ft. 8¼ ins. by 1 ft. 2½ ins.

See also the picture of the HOUSE OF COMMONS, 1833, page 503.

SIR GEORGE POLLOCK, BART., G.C.B., AND G.C.S.I.
1786–1872.

A marble bust, sculptured in 1870, by Joseph Durham, A.R.A.

Field Marshal. Born in London. Entered the service of the East India Company in 1802. He was present at the sieges of Deeg and Burtpore in 1805, and greatly distinguished himself in the Burmese war. In 1841 he held command of the armies west

of the Indus, and, after forcing the Khyber Pass, effected the relief of Sir Robert Sale at Jellalabad, April 6th, 1842, and recovered Cabul. In the following year he became a member of the Supreme Council of India, and in 1858 was nominated by the Crown one of the Directors of the East India Company. In June 1870 Sir George was gazetted Field Marshal, and in December 1871 succeeded Sir John Burgoyne as Constable of the Tower of London. He died at Walmer, October 6th.

Description.—A terminal bust, inscribed on a sunk panel in front, "F. M. SIR GEORGE POLLOCK"; without any drapery. The face is turned slightly towards his left shoulder. His hair rises in Brutus fashion above the centre of the forehead. The eyeballs are not marked. The eyebrows are very bushy, and a full growth of hair passes round the face under the chin. The mouth is close shaven. Inscribed on the back, J. DURHAM, A.R.A., 1870.

Presented, May 1873, by F. L. Wollaston, Esq., on the part of the Executors of Lady Pollock. (364.)

ALEXANDER POPE. 1688–1744. **WITH MARTHA BLOUNT.**

Painted by Charles Jervas.

This celebrated poet was born in Lombard Street, London, where his father had acquired a considerable fortune as a linen draper. Both his parents were Roman Catholics, and to their religion he consistently adhered through life. The early years of Alexander Pope were spent at Binfield House, near Windsor Forest, to which place his father had retired. He was first sent to school at Twyford, whence, having lampooned his master, he was removed to Hyde Park Corner. In 1700 he returned to Binfield, and seems to have been allowed to follow his studies according to his own bent. He was only 16 when he produced those pastorals which secured him the friendship of the most eminent wits of his time. His "Essay on Criticism" was published in 1711. The "Rape of the Lock" was published in 1714. He next wrote the "Epistle from Eloisa to Abelard," and about this time undertook his translation of "Homer's Iliad," to be published in six volumes by Lintot. The first volume was issued to the subscribers in June 1715. The "Iliad" was completed in 1720, with a graceful dedication to Congreve. Part of the money received for this work (between 5,000*l.* and 6,000*l.*) he laid out in the purchase of a villa at Twickenham, which he greatly embellished, and where he ever afterwards resided. In 1729 appeared the "Dunciad," and in 1734 the "Essay on Man."

Description.—Full length figure. Pope, seated in a contemplative attitude, towards the left, in a crimson armchair, which has a tall back and projections up the sides, rests his cheek on his right hand, with the left hanging over the arm of the chair. He wears a plain grey suit, black silk stockings, a white cravat, the long ends of which hang down in front, and white ruffles at the wrists. His close-shaven youthful face is seen in three quarters to the left, and the dark, shining

eyes look forward in the same direction. His wig is of a stone-grey colour, and falls in ample curls to the shoulders, concealing the ears. He crosses one leg over the other. His female companion is seen rather in the background, on the extreme right, wearing a grey bodice with short sleeves and a yellow petticoat; her back is turned to the spectator, and she stands on tiptoe, lifting a curtain preparatory to taking a book down from a high shelf. The face is seen nearly in profile to the left, her dark eyes looking at the spectator; her very dark brown hair is dressed in short, close curls. On the extreme left is a bust of Homer mounted on a tall pedestal, and seen in profile to the right. Light admitted from the right-hand side.

The lady in the background, reaching a book from a shelf, most probably represents his friend Martha Blount, although conjectured by some to represent his sister-in-law Mrs. Rackett.

This portrait was engraved in line by J. H. Robinson, in 1819, as a frontispiece to a Portuguese translation of the "Essay on Man." The female figure and the bust of Homer were omitted.

It formerly belonged to the Watson Taylor collection, and subsequently passed into the possession of Dr. Copleston, Bishop of Llandaff. It was afterwards in the hands of Mr. W. White, the printseller of Brownlow Street, Holborn, who sold it to Mr. Matthews, of Edgbaston.

Purchased by the Trustees, November 1860. (112.)

Dimensions.—6 ft. 4 ins. by 4 ft. 2 ins.

(a.) ANOTHER PORTRAIT.

Drawn in crayons, by William Hoare of Bath, R.A.

Description.—Seen to the waist, wearing a blue dressing-gown over a black waist-coat, and plain white cravat without any tie or frill. His time-worn close shaven face is seen in three quarters to the left, the head being at the same time slightly thrown back; the dark indigo-blue eyes look away towards the left. He wears a blue cap with ample folds, and the head appears to be entirely shaven; the eyebrows are broad and brown and grey in colour; the lips are full and pale red; the chin slightly cleft. Background plain reddish-brown. Light admitted from the right-hand side.

Inscribed in black-lead pencil on the back of the strainer, on the same grey paper as the drawing itself:

"This picture belongs to Mr. Andrews, of Hill House.—Wm. Hoare, Bath, 1734."

This portrait corresponds with a portrait of Pope, attributed to Richardson, which was purchased by Sir Robert Peel from the Duke of Buckingham's collection at Stowe. It has been engraved by C. Warren, 1821, for the "Effigies Poeticæ," pl. 96.

Bequeathed, April 1870, by the Rev. Charles Townsend. (299.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

(b.) **ANOTHER PORTRAIT.**

Painted by Jonathan Richardson.

Description.—A square picture. Head only; seen in profile to the left, wearing his natural hair and a dark yellow-brown dress, with brown fur over the shoulder, leaving the neck bare. The eyes are very dark and lustrous. Eyebrows dark, broad, and strongly marked. The cheek is sunk and the face entirely shaven. The lips broad and full, of a deep red. The hair a dark brown. Background a plain deep brown. The old canvas is plain at the back.

This portrait was etched also by Richardson, the profile turned the reverse way; inscribed ΟΥΤΟΞ ΕΚΕΙΝΟΞ, and dated 1738.

A similar picture, formerly the property of Dr. Mead, was contributed by Sir Henry Wilmot, Bart., to the 1857 Manchester Art Treasures Exhibition, No. 371 of the Portrait Gallery.

Transferred, June 1879, from the British Museum, to which it had been presented by Francis Annesley, Esq. (561.)

Dimensions.—1 ft. 4½ ins. by 1 ft. 2 ins.

SIR JOHN POPHAM. 1531–1607.

Painter unknown.

Lord Chief Justice of England. Born at Huntworth in Somersetshire. Educated at Balliol College, Oxford, whence he removed to the Middle Temple. He became Speaker of the House of Commons in 1581. Of him is told the story that, being asked by Queen Elizabeth, “What hath passed in the Lower House?” he replied, “If it please your Majesty seven weeks.” He was elevated to the office of Chief Justice of the Queen’s Bench on June 2nd, 1592, and was immediately knighted. He accompanied Lord Keeper Egerton to the house of the Earl of Essex at the time of his insurrection in 1600, and in the following reign, retaining his office, presided at the trials of Sir Walter Raleigh, and the conspirators of the Gunpowder Plot. Shortly before his death he associated himself with Sir Ferdinando Gorges in an enterprise to establish a colony in North America.

Description.—A half-length figure, seen nearly to the knees, standing towards the right, wearing scarlet and fur robes, broad cape, black cap, and small close-fitting lace ruff. He holds a glove in his right hand, and the other is placed in his black girdle. He wears no collar, but the white fur round his neck appears like an amplification of his ruff. No rings on the fingers. The face is close shaven, and turned in three quarters to the right. The small dark eyes are fixed on the spectator. The background is plain dark brown, and in the upper left-hand corner is inscribed in dark yellow letters:—“1600. æt. 68.”; and in the corresponding corner to the right, “62.”

Painted on oak panel composed of three planks, vertically joined.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (478.)

Dimensions.—3 ft. 7 ins. by 2 ft. 9½ ins.

RICHARD PORSON. 1759–1808.

*Electrotyped from a mask taken after death
by Ganganelli.*

An eminent classical scholar and critic. Son of a parish clerk at East Ruston in Norfolk. Under the patronage of Sir George Baker, a distinguished physician, he was sent from Eton in 1777 to Trinity College, Cambridge, where he was elected Craven scholar in 1781, and became Greek Professor in 1793. Porson was gifted with a stupendous memory, unwearied application, great acuteness, and strong sound sense. He was regarded as one of the profoundest Greek scholars and unsurpassed in power as a verbal critic. On the establishment of the London Institution, Porson was appointed librarian, and died there of an apoplectic stroke. His remains were interred in the chapel of Trinity College, Cambridge.

Description.—Head and neck only, the eyeballs are marked, and the hair combed straight down over the brow. Closely shaven face.

Received by the Trustees from Miss Courage, in accordance with the will of the late Mrs. Chuter, a niece of the Professor Porson, February 1883. (673.)

ENDYMION PORTER. 1587–1649.

Painted by William Dobson.

Man of letters and patron of learning and the fine arts. Born at Aston, near Campden, in Gloucestershire. Visited Spain when very young, and attached to the household of Olivares. In England, he was favoured by the Duke of Buckingham. He attended Charles I., when Prince of Wales, to Spain, and was afterwards employed by him in several negotiations abroad. He was Groom of the Bedchamber to Charles I., and very serviceable to the King during the civil wars. His wife was Olive, daughter of Lord Boteler. He was colonel of the 7th regiment of foot, and so obnoxious to the Parliament that he was always excepted from indemnity. But early in 1649 Endymion Porter made his peace with the Government, and died that same year in London, and was buried in St. Martin's-in-the-Fields, August 21.

Description.—Half-length figure, seated to the left in a red-backed armchair, wearing a black dress with a cloak of the same colour covering his left arm, and a square-cut falling collar edged with a narrow border of lace. His face is seen in three quarters turned to the left, the dark brown eyes looking at the spectator. His dark brown hair descends on the forehead. The moustaches are very dark, but the tuft on the chin grey. The complexion sallow and the lip strong red. A dark green curtain hangs behind the figure; to the right above is a bust of Seneca, to the left a distant view of a mansion and garden walls. Porter holds in his right hand an open paper headed "To the King's most excellent Majesty, the humble petition of—" the rest not legible. His other hand rests on the arm of the chair. The light falls on his face from the right-hand side.

Painted on a very rough canvas.

There is a fine profile of Endymion Porter, at the age of 48, on a medallion by Warin.

Purchased by the Trustees, May 1890. (615.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

BEILBY PORTEUS, D.D. 1731–1808.

*Drawn in chalks and water-colours on paper
by Adam Buck.*

Bishop of London. Born at York, and educated at Ripon and Christ's College, Cambridge. In 1762 he became chaplain to Archbishop Secker, whose life he afterwards wrote, and in 1772 was presented to the rectory of Lambeth. In 1776 Dr. Porteus became Bishop of Chester, and in 1787 was translated to the see of London. He was on terms of close friendship with Hannah More and William Wilberforce. He was buried at Sundridge, and bequeathed his library to the subsequent Bishops of London.

Description.—A small figure, seen at full length, in bishop's robes, lawn sleeves and stole, and clerical bands, standing at a wooden-carved table resting his clenched left hand on a closed book laid on it. His right hand hangs down at the side. His closely-shaven face is seen in three quarters to the right, and his small dark eyes are fixed steadily on the spectator. The eyebrows are broad and very bushy. The ears are concealed by his large formal wig. The background is composed of a gothic arch, and blue curtains looped up within it. Signed in the lower left corner "*Buck del.*" no date.

Purchased by the Trustees, February 1885. (735.)

Dimensions.—1 ft. 4½ ins. by 1 ft. ¼ in.

**LOUISE RENÉE DE PENENCOUET DE QUÉROUILLE, DUCHESS
OF PORTSMOUTH.** 1647–1734.

*Painted in 1682, at the age of 35, by Pierre
Mignard.*

Born in Brittany. She attended Henrietta, Duchess of Orleans, on a special interview with her brother King Charles II. at Dover in 1670, and was appointed Maid of Honour to Queen Catherine.* She was raised to the peerage as Duchess of Portsmouth 1673. Her son, by Charles II., was created Duke of Richmond. On the death of the King she withdrew to France, where she had been created Duchess of Aubigny by Louis XIV.

* John Evelyn, in his diary, November 1670, writes, "I saw that famous beauty, but in my opinion of a childish, simple, and baby face, Mademoiselle Querouaille."

Description.—Seen to below the knees, attended by a negro child. The Duchess, wearing a rich gold brocaded dress, with outer sleeves of a brilliant blue, is seated, towards the left, upon a scarlet stool. Her right hand falls on the neck of the negro, who holds up a branch of red coral, and offers her at the same time a polished shell containing loose pearls. The negro's face is seen in profile to the right. In the background is an open sea, and a column with curtain and tassel to the left. Signed to the left, below:—

"Madame la duchesse de portsmouth Mignard pinxit paris 1682."

Purchased by the Trustees, March 1878. (497.)

Dimensions.—3 ft. 11 ins. by 3 ft. 1 in.

SIR JOHN POWELL. 1633–1696.

Painter unknown.

Judge. Descended from a very ancient Welsh family. Educated at Oxford, and entered at Gray's Inn, 1650, where he was called to the bar seven years later. He was appointed a Judge of Common Pleas and knighted 1686. In 1687 he was moved to the King's Bench, and sat in that Court at the trial of the Bishops in June 1688, when he declared against the King's dispensing power. For this he was deprived of his office, but placed again by William III. in the Common Pleas; having declined the more prominent office of Keeper of the Great Seal. He died at Exeter, and was buried at Laugharne, in Carmarthenshire.

Description.—Seen to the waist, in scarlet robes, long dark brown wig, and square-cut bands; no collar. His right hand is placed in his black girdle. The figure, with the face, is turned slightly to the right, with rich dark brown shadows. His small, dark eyes are fixed on the spectator; cheeks full, and complexion ruddy. Plain dark brown background. The light admitted from the right-hand side.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Mr. Ray in 1849. (479.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

SIR JOHN PRATT. Died 1725.

Painted by Thomas Murray.

Lord Chief Justice of England. Educated at Oxford, and called to the bar at the Inner Temple in 1681. His eloquence and abilities soon secured for him prominence in his profession, and in 1700 he was made a serjeant. In 1710 he was returned to Parliament as member for Midhurst, and on the accession of George I. was appointed a Judge of the King's Bench. In 1718 he was nominated one of the Commissioners for executing the office of Lord Chancellor on the resignation of Lord Cowper, and

the same year was promoted to the Chief Justiceship of the King's Bench, which he held until his death. He was the father of Earl Camden.

Description.—Seen to the waist, in scarlet robes, square-cut bands, long dark brown wig, with the coil visible to the left. The figure is seated slightly to the left, resting his bare left hand on the corner of a crimson-covered table. His right is covered with a gold-fringed glove. The face is turned in three quarters to the right, his dark eyes looking at the spectator. He wears a collar of SS, with rose and portcullises in the centre.

Similar to a picture at Bayham Abbey.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by the Marquess Camden in 1847. (480.)

Dimensions.—3 ft. 1 in. by 2 ft. 3½ ins.

JOSEPH PRIESTLEY, LL.D., F.R.S. 1733–1804.

Drawn in pastels by Mrs. Sharples.

Theologian and natural philosopher. Born near Leeds, where his father was a woollen manufacturer. He received the first part of his education at a free grammar school, the second at the dissenting college of Daventry. In 1755 he became the minister of a small congregation at Needham Market, and afterwards a teacher of languages at Warrington. A visit to London introduced him to Dr. Franklin, Dr. Price, and other scientific men. His "History and present State of Electricity, with original Experiments," was published in 1767. On quitting Warrington he resided at Leeds during six years, which were actively employed in clerical and scientific labours. Here his experiments on fixed air were published. He also published, 1772, a pamphlet on "Impregnating Water with Fixed Air." In 1773, through the recommendation of Dr. Price, he received the appointment of librarian and literary companion to the Earl of Shelburne, whom he accompanied to France, Holland, and Germany. This connexion lasted seven years. In 1780 Priestley wrote his "Letters to a Philosophical Unbeliever."

On leaving Lord Shelburne he became minister to the principal dissenting congregation at Birmingham, where ample means were found him to pursue his philosophical experiments and theological inquiries; but he was driven from the place, and his books and his furniture destroyed, by a sudden outbreak of mob violence in June 1791. He sailed some time afterwards to the United States, where he took up his abode during the remainder of his life. Dr. Priestley's greatest discovery was that of oxygen gas,

made August 1st, 1774. His "Observations on Respiration" were read before the Royal Society in 1776.

Description.—A bust portrait on a small scale, turned towards the right, wearing a plain black coat and a high waistcoat of the same colour, showing a little of the shirt-frill projecting beneath a close-fitting white cravat. His close-shaven pale face is seen in three quarters to the right, the blue-grey eyes looking at the spectator. The hair is brown-grey, and combed straight down to the forehead; the lips are pale red, and there is a cleft in the chin. The background shows indistinctly the folds of a bluish green curtain.

Presented, June 1864, by James Yates, Esq., M.A. (175.)

Dimensions.—9½ ins. by 6½ ins.

MATTHEW PRIOR. 1664–1721.

Painted by Jonathan Richardson.

Poet, statesman, and diplomatist. His uncle, a vintner at Charing Cross, placed him under Dr. Busby at Westminster School. Having attracted the notice of the Earl of Dorset, he was enabled to complete his education at St. John's College, Cambridge. There he formed a college friendship with the Hon. Charles Montagu, afterwards Earl of Halifax, and they conjointly, in 1697, published "The City Mouse and the Country Mouse," intended to ridicule Dryden's "Hind and Panther." His patron the Earl of Dorset introduced him at Court, and Prior subsequently filled several important offices. At the death of Queen Anne he was acting as ambassador at Paris; but, on the accession of the House of Hanover, Prior was not only recalled, but taken into custody and examined with considerable rigour before the Privy Council. It is as a poet, however, that Prior is best remembered. Some of his productions, especially his "Alma" and his "Henry and Emma," are among the most popular in the English language.

Description.—Seen to the knees, seated towards the left, in a red high-backed chair, holding a pen in his right hand which rests on the corner of a red-covered table. His left hand is hidden in the breast of his waistcoat. He wears a dark suit, with plain ruffles at the wrists, and a black cap with a portion of the scarlet lining visible at the top. His close-shaven face is turned in three quarters to the right, and the small, dark grey eyes look away in the same direction. His plain white cravat has two long ends hanging down, side by side, in front. The background is a plain dark brown.

This is the duplicate of a picture belonging to the Duke of Portland, about which Prior himself thus wrote: "Richardson "has made an excellent picture of me, from whence Lord Harley " (whose it is) has a stamp taken by Vertue."—*Letter addressed to Swift, May 4th, 1720.* Vertue's plate was executed in 1719. The head alone was engraved in oval, in mezzotinto by J. Simon, and dated 1718.

From the Knowsley collection.

Presented by the Earl of Derby, K.G., February 1860. (91.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

*Copied by Thomas Hudson from an original
by Jonathan Richardson.*

Description.—A half-length figure seated, towards the left, in a red dressing gown and black cap, writing at a table. His left hand rests on the arm of the chair. The face is close shaven and turned, almost in profile, round to the right, his dark grey eyes looking away in the same direction. He wears a plain white necktie, with long ends hanging down in front, one of them twisted behind the other. The background is plain brown.

This has been copied in enamel by H. P. Bone.

A similar picture is in the Bodleian Gallery at Oxford.

Transferred, June 1879, from the British Museum, to which it had been presented by the Earl of Bessborough, 1775. (562.)

Dimensions.—3 ft. 4 ins. by 2 ft. 9 ins.

BRYAN WALLER PROCTER, 1787–1874.

A marble bust, sculptured by J. H. Foley, R.A.

Lawyer, dramatist, and song-writer. Known in literature under the assumed name of "Barry Cornwall." He was contemporary at Harrow with Lord Byron and Sir Robert Peel. Called to the Bar in 1831, and appointed one of the Commissioners in Lunacy, a post which he retained till 1861. "Dramatic Scenes, &c.," his first literary production, was issued in 1819. "Mirandola," a tragedy produced in 1821, had considerable success on the stage. His songs, especially "The Sea," were always popular.

Description.—The size of life. The shoulders are wrapped in a plain drapery, crossed in front, but leaving the neck bare. The face is close shaven with full fleshy cheeks and bushy eyebrows. The eyes, which are indicated, look slightly to his right. Below, in front, within a sunk-panel, under the drapery, is inscribed "BARRY CORNWALL."

The bust had been presented to Mrs. Procter by her husband's colleagues on the Lunacy Commission. No date visible.

Bequeathed by Mrs. Procter and received by the Trustees, May 1888. (788.)

Dimensions.—2 ft. 5 ins.

ADELAIDE ANNE PROCTER. 1825–1864.

Painted by Mrs. Emma Gaggiotti Richards.

Poetess, eldest daughter of the preceding. Author of "Legends and Lyrics," published in 1858, and a "Chaplet of Verses" in 1862. Under the assumed name of "Miss Mary Berwick," she contributed poems and various writings to "Household Words," and "All the Year round." These were afterwards published in a collected form with a preface by Charles Dickens.

Description.—A life-sized figure, seen more than half length, standing towards the right attired in a black silk dress bordered with crimson. Crimson tassels are suspended in front. Her pale melancholy face is turned in three quarters to the right, and her light grey eyes look forward without animation. The dark glossy brown hair is parted in the middle and drawn in two plain masses below the ears so as to conceal them. The hands are placed together, her right one being uppermost. She wears four large jewelled rings, but no necklace or other jewellery. Signed in black letters on the plain brown background, to the right, E.G.R.

Painted on a square canvas, with a painted oval spandril within the frame.

This portrait was No. 605 of the 1868 National Portrait Exhibition.

Bequeathed by her mother, Mrs. Procter, and accepted by the Trustees, May 1888. (789.)

Dimensions.—3 ft. 1 in. by 2 ft. 6 ins.

FRANCIS QUARLES. 1592–1644.

Painted by William Dobson.

Poet. Author of "Emblems, Divine and Moral." Born near Romford, in Essex, and educated at Cambridge. He was secretary to Archbishop Ussher, and held the office of Chronologer to the City of London. During the Civil War, in consequence of his zeal in the cause of the King, he was deprived of his estates and all his books and manuscripts, the loss of which is said to have hastened his death.

Description.—A seated figure, seen to the waist, wearing a black cloak and a grey square-cut collar, which fits close to the chin. He holds a pen in his right hand, resting that arm on a table, whereon lies a paper. His left hand supports a crimson volume placed upright, and displaying conspicuously on the side the letters "C. R." and a crown. The face is turned in three quarters to the right, his dark eyes looking at the spectator. The complexion is sallow and the lips pale red. The very dark sepia-brown hair is parted in the middle over the forehead, and falls down on each side, covering the ears. A landscape, with trees and a red sunset sky, appears through a square aperture of stone to the right.

Purchased by the Trustees, June 1869. (288.)

Dimensions.—2 ft. 8½ ins. by 2 ft. 2 ins.

CATHERINE HYDE, DUCHESS OF QUEENSBERRY. 1700-1777.

Painted by Charles Jervas.

"Prior's Kitty, ever young." The patroness of Gay. Daughter of Henry Hyde, Earl of Rochester. Married March 20th, 1720, Charles, third Duke of Queensberry.

Description.—A standing figure seen three-quarters length, facing the spectator, and resting her right hand on the edge of a milk-pail set upon a bank in the left lower corner, and holding a short stick in her left. She wears a small, plain white cap, and a drab silk dress with short sleeves and a white muslin apron. Her face is turned in three quarters to the left, and the brown-yellow (hazel) eyes look at the spectator. The eyebrows are brown and moderately arched; the complexion is fair, the cheeks pink, and the lips a clear rich red. The hair simply dressed and very dark brown in colour. The costume is intended for that of a milkmaid, and is free from necklace, earrings, or any kind of ornament. In the distance, to the right, is seen a woman milking a cow.

Purchased by the Trustees, April 1867. (238.)

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 2 $\frac{1}{2}$ ins.

SIR THOMAS STAMFORD RAFFLES. 1781-1826.

Painted, in 1817, by Geo. Joseph, A.R.A.

Born at sea, off Jamaica, the son of a West India captain. He began his career at the age of 15 as an assistant clerk in the India House, and in 1805 was appointed under-secretary to the government established by the East India Company at Pulo-penang or Prince of Wales' Island, where he soon rose to be chief secretary. His first essay in literature, "On the Malay Nation," was published in 1809. Upon the earnest representation made by him of the advantages that would accrue to the English Government from the possession of Java, then in the hands of the Dutch, whose country had become annexed to France, an expedition was fitted out in 1811, and the settlement being reduced, Mr. Raffles was appointed Lieutenant-Governor. He was recalled in 1816, shortly before the island was restored to the Dutch as an independent power. His "History of Java," in two vols. quarto, appeared in 1817. In 1818, after receiving the honour of knighthood, Raffles was appointed Lieutenant-Governor of Fort Marlborough, at Bencoolen, in the island of Sumatra, where he remained during six years. Upon his return to England, Sir Stamford founded the present Zoological Society, of which he was the first president.

Description.—A slender figure, seen almost to the ankles, seated cross-legged in a yellow-backed armchair, facing the spectator. He wears a black coat, knee-breeches, and stockings, a white waistcoat, necktie, and high-standing shirt-collar. He holds an open letter in his right hand, addressed, "Sir Thomas Stamford Raffles," and the left hangs over the arm of the chair. Among various papers lying on a red-covered table to the left, is one bearing the name of the artist, "Geo. Ed. Joseph, A.R.A. 1817." On the same side, above, are Burmese

idols in stone and metal, and to the right is a distant landscape of mountains and trees. His face is turned slightly to the right, and the pale blue eyes look towards the spectator. His eyebrows are dark sepia-brown, and the hair and whiskers of the same colour. The cheeks are pink and the lips pale red. No rings on the fingers.

Presented by his nephew, the Rev. W. C. Raffles Flint, December 1859. (84.)

Dimensions.—4 ft. 7 ins. by 3 ft. 7 ins.

ABRAHAM RAIMBACH. 1776—1848.

Painted in 1818, by Sir David Wilkie.

Engraver and miniature painter. Born in London, near St. Martin's Lane. He was apprenticed by his father, a Swiss, to John Hall, and produced some plates after Sir Joshua Reynolds, especially "Venus" and the "Ugolino." But he is principally known by his excellent line engravings after Wilkie, particularly "The Rent Day," "Village Politicians," and "Blind Man's Buff." He died at Greenwich. His "Memoirs and Recollections" were edited by his son in 1848.

Description.—Painted on a square panel, on a small scale. Seen to the waist, seated at a red covered table to the right, with both hands on a sheet of copper for engraving. He wears a dark coat, black neckerchief, and white shirt collar. The face is turned in three quarters to the left, and his bright hazel-grey eyes, with animated expression, look away in the same direction. His hair and short whiskers are dark rich brown and wavy. The lips and cheeks are bright red. Above his left arm hangs a green curtain with pink stripes. The rest of the background is plain brown grey. Light admitted from the left-hand side, and the side of his nose in shadow.

Inscribed on the back of the oaken panel, "*Portrait of Mr. Raimbach.*"
"*Painted by Wilkie, 1818.*"

And also a printed address on paper "29 Chesilton Road, Fulham."

Requeathed, June 1887, by his son Michael Thomson Scott Raimbach, R.N. (775.)

Dimensions.—10 ins. by 8½ ins.

SIR RICHARD RAINSFORD. 1605—1679.

Painted by Gerard Soest.

Lord Chief Justice of England. Born at Staverton, near Daventry. He was called to the bar at Lincoln's Inn in 1632, and elected member for Northampton in the Convention Parliament, which restored Charles II. In 1661 he was called Serjeant and knighted; in 1663 was appointed a Baron of the Exchequer, and in 1669 was transferred to the King's Bench, of which court he became Chief Justice on the resignation of Sir Matthew Hale in 1676. An important question of Habeas

Corpus was tried before him in reference to the Earl of Shaftesbury, on his imprisonment by the House of Lords in June 1677. In the following year Sir Richard was removed from his office, and died a few months latter at Dallington.

Description.—Seen to the waist, within a dark brown oval framework, wearing the judicial scarlet robes, a black skull-cap and the collar of SS. The aged and much worn face is turned nearly in profile to the left; his dark brown eyes are fixed on the spectator: the hair is long and silvery. Light is admitted from the right-hand side.

This picture is engraved in stipple in Harding's "Biographical Mirror," vol. 2, page 39. A similar portrait, but showing more of the figure, is in the Hall of Lincoln's Inn.

Purchased by the Trustees, July 1881. (643.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

SIR WALTER RALEIGH. 1552–1618.

Painted probably by Federigo Zucharo.

Born at Budleigh, in Devonshire, and educated at Oriel College, Oxford. His first introduction to the notice of Queen Elizabeth, when he is said to have thrown down his velvet cloak for her to walk upon, has been admirably related by Sir Walter Scott in his tale of "Kenilworth." He rose rapidly in favour, and received the honour of knighthood in 1584. He was justly esteemed as one of the most accomplished and adventurous spirits of his age, and he greatly distinguished himself by his gallantry in several naval conflicts and expeditions against the Spaniards. Nor was he less celebrated as the planner of that colony on the mainland of America, which in honour of the Maiden Queen was named Virginia. But at the death of Elizabeth in 1603 his fortunes fell. He was imprisoned for 12 years in the Tower, during which period he composed his celebrated "History of the World." Finally, after some other vicissitudes of fortune, he was beheaded in Old Palace Yard, October 1618.

Description.—A half-length standing figure, turned towards the left, wearing a black Spanish cloak faced with brown fur, and trimmed in radiating points composed of seed pearls, over a white satin dress and sleeves. The upper part of this dress, which is lined with pinkish lilac, is made to turn over, so as to form a square-cut collar round the neck. From this point a row of large buttons, composed of pearls, descends down the front of his body. The cuffs at the wrist correspond, and have two rows of pearls like bracelets. He rests his right hand on a green-covered table. The face, with a remarkably fair complexion, is seen in three quarters to the left. His very dark eyes look at the spectator. The hair, beard, and moustaches are very dark rich sepia-brown. Two very large pear-shaped pearls are attached to the ring in his left ear. The background is a plain, dark, rich brown. In the upper left-hand corner is a white crescent with a human face in it turned downwards. Below it is the motto "*Amore et Virtute*," and to the right, twice over, "*ÆTATIS SVÆ 34 ANº. 1588.*"

This picture is thus described, though not quite correctly, and perhaps only from recollection, by Aubrey:—

"In the great parlour of Downton, at Mr. Raleigh's, is a good piece (an original) of Sir W. in a white sattin doublet, all

embroidered with rich pearles, and a mighty rich chaine of great pearles about his neck. The old servants have told me that the pearles were neer as big as the painted ones. He had a most remarkable aspect, an exceeding high forehead, long faced, and sour eie-lidded, a kind of pigge-eie."—*Aubrey's Letters*, Vol. II., p. 511.

From the house at Downton above mentioned.

Purchased by the Trustees, March 1857. (7.)

Dimensions.—Panel, 2 ft. 11½ ins. by 2 ft. 4 ins.

REV. JOHN RAY, M.A., F.R.S. 1628–1705.

Painter unknown.

Ray, or Wray, as he at one time wrote his name, was described by Haller as the greatest botanist in the memory of man, and his writings on animals were pronounced by Cuvier to be the foundation of all modern zoology. The most important character of the works of Ray is the precise and clear method of classification which he adopted. He was the son of a blacksmith, and born near Braintree, in Essex. Being designed for holy orders, he entered at Catherine Hall, Cambridge, and was subsequently elected a fellow of Trinity College at the same time with the celebrated Isaac Barrow. In 1651 he was appointed Greek and mathematical lecturer of his college. His first botanical attempt was a Catalogue of Cambridge Plants, published in 1660; and in the close of the same year Ray was ordained both deacon and priest. He was deprived of his fellowship in 1662 for declining to submit to the Act of Uniformity. He travelled abroad for three years with his friend and pupil Francis Willoughby. In 1667 he was admitted a fellow of the Royal Society. Besides his numerous writings on Natural History he published a collection of Proverbs which appeared in 1672, and has been often reprinted. He wrote also several works on divinity. Ray married late in life, and died at his native place, Black-Notley, in Essex.

Description.—To the waist, within an oval border, in clerical costume; wearing a black gown, and broad square-cut white bands. The face is turned in three quarters to the left, and the very dark brown eyes are fixed on the spectator with a penetrating look. His flaxen hair is bushy at the sides and conceals the ears. Faint traces of moustaches are perceptible above the mouth. The countenance is furrowed and wears a melancholy expression. Light is admitted from the right-hand side.

This portrait was engraved in stipple by H. Meyer, for Charles Knight's "Gallery of Portraits," 1833, vol. 2, page 160.

Transferred from the British Museum, June 1879. (563.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

REV. ABRAHAM REES, D.D., F.R.S. 1748–1825.

Painted by James Lonsdale.

A celebrated Unitarian divine. Son of the Rev. Lewis Rees. Born in Wales, where he received his education with a view to the ministry. He was afterwards removed to the Hoxton Academy, where he became resident tutor, which position he held for 23 years. He occasionally officiated as a preacher; but in July 1768 was unanimously elected pastor of the Presbyterian congregation at St. Thomas's, Southwark. His literary labours were singularly comprehensive. In 1781 he undertook Chambers's Encyclopædia, which was completed in four folio volumes. Among the numerous sermons printed by Dr. Rees, were "The Advantage of Knowledge," preached before the supporters of the new College of Hackney, 1788; a funeral sermon on the death of Dr. Kippis, 1795; an "Antidote to the Alarm of Invasion," 1803; and "The Principles of Protestant Dissenters stated and vindicated," 1812. His great work, the Cyclopædia which bears his name, was commenced in 1803, and completed in 1819, in 45 volumes. He was buried in Bunhill Fields.

Description.—Seen to the waist, in plain black clerical dress, buttoned close up to the throat, with white neckcloth, and no bands; square-cut powdered wig. Face turned in three quarters to the left; eyes very dark, and looking away in the same direction; grey-brown eyebrows, pink cheeks; smooth round elderly face. He rests his right hand on a large volume with yellow edges. A black mourning ring is on his little finger. Background plain brown.

Transferred, June 1879, from the British Museum, to which it had been presented by Joseph Parkes, Esq. (564.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

JOHN RENNIE, F.R.S. 1761–1821.

A marble bust sculptured by Sir Francis Chantrey, R.A., 1818.

A celebrated engineer and architect. He was born at Phantassie in Haddingtonshire, Scotland, and studied under Meikle, an eminent millwright. On his way to the south he spent some time at Soho, near Birmingham, with Messrs. Boulton and Watt, and was ever after intimately associated with them. In 1783 he established himself in London, and was employed in constructing the Albion flour mills near Blackfriars Bridge. His most famous works were Plymouth Breakwater, and the Waterloo, Southwark, and new London Bridges over the Thames. He constructed vast docks, piers, and dockyards, and drained the Lincolnshire and Cambridge fens. His sons John (afterwards Sir John)

and George continued and completed their father's great undertakings. Rennie died in Stamford Street, Blackfriars, and was buried in St. Paul's Cathedral.

Description.—The face is smooth and close shaven, without any whiskers. A plain drapery covers the shoulders, leaving the neck open, one end of it hanging down in front of his right breast. The full head of hair is divided into long wavy locks, which rise high above the centre of the forehead. The eyes are deep set, without any indication of eyeballs; the eyebrows are broad and massive. The face is fleshy, with a round double chin.

Inscribed on the back of the bust:—

JOHN RENNIE
CHANTRY
SCULPTOR
1818

Presented by his grandson, J. Keith Rennie, Esq., October 1881. (649.)

ANOTHER PORTRAIT.

A bronze medallion by Bain.

Description.—On the obverse a profile head turned towards the left, with the name "John Rennie" around it, and the name of the artist below the neck. On the reverse, within a wreath of laurel, surmounted by a crown of stars, are inscribed his principal works, as follows: "Crinan and Lancaster Canals; London, Leith, " and Sheerness, Docks; Waterloo and Southwark Bridges; Plymouth, Howth, " and Dunleary Harbours, &c., &c., &c."

Presented by his grandson, John Keith Rennie, Esq., M.A., May 1883. (679.)

SIR JOSHUA REYNOLDS, P.R.A. 1723–1792.

Painted by himself.

By general consent the greatest portrait painter England has produced. Was born at Plympton in Devonshire; there he was educated at the grammar school by his father, the Rev. Samuel Reynolds. In 1740 he was sent to London, and placed under the tuition of Hudson, the most eminent portrait painter of his time. In 1749 he accompanied Captain, afterwards Lord Keppel, to Gibraltar, Algiers, and Minorca, and from Minorca he proceeded to Leghorn, Rome, Florence, and Venice. In 1752 he returned to England, and settled in St. Martin's Lane, at that time a favourite resort of London artists. He became the intimate friend of Dr. Johnson, Burke, and other eminent men, and, in conjunction with the former, established "The Club" which still exists. On the foundation of the Royal Academy in 1768 Reynolds was nominated President, and he received the honour of knighthood in the same year. From this period, and on every occasion of the

distribution of prizes, he delivered those discourses on painting and the study of art which to this day form the favourite manual of students in this country. Between the opening of the first exhibition in 1769 and the year 1790 Reynolds exhibited no less than 244 pictures. He died, unmarried, at his residence in Leicester Fields, and was interred in St. Paul's Cathedral.

Description.—A standing figure, seen to below the waist, and turned slightly to the left, wearing a yellow-brown coat, blue waistcoat, a plain white neckcloth, and large linen ruffles at his wrists. He holds his palette by a handle in his right hand, together with a mahl-stick which crosses the body. He raises his left hand in front of his forehead, so as to cast a shadow across the eyes and brow, but at the same time leaving the upper part of the forehead in strong light. The youthful and close-shaven face is seen nearly in full, and the dark brown eyes are fixed intently on the spectator; the eyebrows are broad and of a dark, sepia-brown, and the hair, of the same colour, is brushed upwards and backwards. His cheeks are pale; the lips are broad and flat, and of a pale shiny crimson. The chin has a cleft in it. The background is plain dark brown. The light is admitted from the right-hand side.

The features accord with a chalk drawing on grey paper done by Reynolds of himself at the age of 17, which was presented by Lady Thomond to Lord Harcourt, and is still preserved at Nuneham-Courtenay, Oxfordshire.

This portrait was painted before his residence in Italy. It was engraved in stipple, the reverse way, in 1818, by R. Cooper, as a frontispiece to Northcote's "Life of Reynolds," and also in mezzotinto, by S. W. Reynolds.

Purchased by the Trustees, May 1858. (41.)

Dimensions.—2 ft. $\frac{1}{2}$ in. by 2 ft. 5 ins.

KING RICHARD II. 1366–1400.

Painter unknown.

Son of Edward the Black Prince, and grandson of Edward III., whom he succeeded in 1377. Married first, Anne, daughter of the Emperor Charles IV.; secondly, in 1396, Isabel, daughter of Charles VI. of France. He was deposed in favour of Henry Bolingbroke, September 1399, and murdered in Pontefract Castle in the following February.

Description.—A bust portrait facing the spectator, wearing a royal crown, and a broad gold collar, richly jewelled, round his neck. The shoulders and breast are enveloped in a large ermine cape. The dark eyes are fixed on the spectator. His moustaches are dark and very thin; the hair under his chin is also dark and gathered into two separate points, as seen in his monumental effigy. Inscribed in yellow capitals across the plain dark brown background "RICARDVS—II." The crown and collar are richly gilded.

This picture has been copied in enamel by H. P. Bone.

It accords with the full-length portrait in Westminster Abbey. Similar bust portraits are at Windsor Castle and Longleat; both are inscribed RICARDO. II. See "Fine Arts Quarterly Review" for January 1867.

Transferred, June 1879, from the British Museum, to which it had been presented in 1766, by John Goodman, Esq., of the Middle Temple. (565.)

Dimensions.—Panel, 1 ft. 10 ins. by 1 ft. 6 ins.

ANOTHER PORTRAIT.

Executed in 1395 by Nicholas Broker and Godfrey Prest.

Description.—To the waist. He wears a cloak or mantle, with a cowl or loose hood round the neck, over a long robe which has a second fold over the chest.* His hair, divided in the middle over the forehead, and gathered in full, flowing curls at the sides, is encircled by a jewelled band or fillet. The ears are exposed and modelled with great care. The cheeks smooth, and the moustaches short, and only developed at the corners of the mouth. The hair on the chin is gathered into two small points like nipples, and may be observed also in the preceding portrait, and in the full-length picture in the choir of Westminster Abbey. The nose in this effigy is remarkably long and thin, the eyebrows faintly marked and much elevated. The eyeballs are not indicated.

Electrotyped from the metal gilt effigy on his monument in Westminster Abbey.

Purchased by the Trustees, November 1871. (330.)

KING RICHARD III. 1452–1485.

Artist unknown.

Brother to King Edward IV., and youngest son of Richard Duke of York, who was great grandson to King Edward III. Born at Fotheringay Castle. Succeeded his nephew Edward V. on the throne, 1483. Slain at Bosworth Field.

Description.—On a scale smaller than life, seen to the waist, turned towards the right. He wears a dark dress lined with grey fur, thrown open in front, and slashed on the sleeve to show an under-garment of striped gold. A broad collar of gold and jewels hangs over the shoulders, but no badge or jewel is attached to it. He wears a black cap, such as was worn by ordinary civilians, with a large jewelled ornament over his right temple. The closely-shaven fallow face is turned in three quarters to the right, the light brown eyes looking forward in the same direction. The lips are pale red, and much compressed. His hair is very dark rich brown, and hangs on each side in a square solid mass, concealing the ears. The King is represented in the act of shifting a ring on the fourth finger of his right hand. He wears two other rings on the right hand, and none on his left. One of these, a large jewelled ring, is on the thumb. The background is composed of a deep crimson hanging, richly patterned. The upper part of the picture is relieved by a gold canopy or framework, peculiarly carved with medallions in the corners. Across the crimson diaper is inscribed in yellow capitals "RICARDVS III. ANG. REX." There is much gilding on the surface of the picture.

* In the original effigy the garments are all patterned with devices in pounce-work composed of the King's badges, the White Hart, the Broom Plant, and the Rising Sun, interspersed with the letters "R" and "A," the initials of Richard and Anne. These patterns were punched into the metal and filled in with niello, which rendered the surface uniformly smooth, and consequently incapable of reproduction by moulding. See "Archæologia," vol. 29, page 36.

A similar picture, engraved, the reverse way, by Vertue, when at Kensington Palace, is in the Royal Collection at Windsor, and a third at Knowsley, in the possession of the Earl of Derby. This portrait is engraved by Cross, as the frontispiece to Buck's "History of Richard III.," folio, 1647, and for Gairdner's "Life and Reign of Richard the Third," 8vo, 1878.

This picture, which was formerly in the hands of General Stibbert, was contributed by Mr. J. Gibson Craig to the Temporary Museum formed by the Archæological Institute at Edinburgh 1856. It is mentioned in Mr. Albert Way's description of that collection, published at Edinburgh 1859, page 141.

Presented, July 1862, by James Gibson Craig, Esq., of Edinburgh. (148.)

Dimensions.—Panel, 2 ft. 1 in. by 1 ft. 6 ins.

JONATHAN RICHARDSON. 1665–1745.

Painted by himself.

A distinguished portrait painter, critic, and writer on art. He was at first articled to a scrivener, but in a short time became a pupil of John Riley, an excellent portrait painter. Richardson in 1715 published his "Essay on the Theory of Painting," the perusal of which, in his boyhood, was said to have first excited Sir Joshua Reynolds' fondness for his art. Richardson was the instructor of Hudson, who became the master of Reynolds, which enabled Malone to observe that he was Sir Joshua's "pictorial grandfather." In 1734 Richardson published a life of Milton, with explanatory notes on "Paradise Lost." He formed a very extensive and choice collection of drawings and engravings.

Description.—Figure seen to the waist, dressed in a plain black coat, a white cravat tied, with long hanging curls and a black cap. His closely-shaven face, with clear complexion, is turned in three quarters to the right, and the bluish-grey eyes look full at the spectator. His eyebrows are broad and pale grey. No hair on the head is visible. The form of his pale red lower lip is peculiar and more strongly developed in Richardson's own etching of his head. Signed on the dark brown background to the right. On twilled canvas.

Richardson etched a head of himself very similar to this portrait, dated 1738.

Purchased by the Trustees, November 1883. (706.)

Dimensions.—2 ft. 5 ins. by 2 ft.

SAMUEL RICHARDSON. 1689–1761.

Painted by Joseph Highmore.

The novelist. Born in Derbyshire, and apprenticed, after receiving a village education, to a London printer named Wilde. Even at this early period Richardson became remarkable for his

fertility of invention in telling stories. At the expiration of his apprenticeship he set up for himself in business in Salisbury Court, Fleet Street, where, having married his late master's daughter, he continued to the close of his life. A flourishing business as a publisher afforded him opportunities also for publications of his own. The novel "Pamela" appeared in 1740, and was attended with immediate success. "Clarissa Harlowe" first appeared in four volumes in 1748, and his next and last great work, "The History of Sir Charles Grandison," in 1753.

Description.—Seen to the waist, within a dark brown oval spandril, turned towards the left, wearing a plain yellow-brown coat, buttoned up so as to show a small portion of his white cravat. His flaxen wig is dressed full at the sides, concealing the ears. His round, close-shaven face is turned in three quarters to the left. The very bright slaty-grey eyes look towards the spectator. His eyebrows are broad and soft, and pale brown in colour. The cheeks are red, with a mole observable towards the mouth; the chin is double. Inscribed on the left, in yellow letters on the plain dark-brown background, "*S. Richardson, author of Clarissa.*" Light admitted from the right-hand side.

This picture was formerly in the possession of Sir Richard Phillips.

Purchased by the Trustees, March 1863. (161.)

Dimensions.—2 ft. 5 ins. by 2 ft.

MARGARET BEAUFORT, COUNTESS OF RICHMOND. See MARGARET.

NICHOLAS RIDLEY, D.D. 1500-1555.

Painter unknown.

Bishop of London. Protestant martyr. Born in Tynedale, Northumberland. He obtained a fellowship at Pembroke Hall, Cambridge, in 1524, and studied at the Sorbonne, Paris, and at Louvain. On his return he signed the declaration against Papal supremacy, and became chaplain to Archbishop Cranmer. He was raised by Edward VI., in 1547, to the bishopric of Rochester, and in 1550 translated to London. By his influence the King endowed the three great foundations of Christ's, St. Bartholomew's, and St. Thomas's Hospitals. He concurred in the proclamation of Lady Jane Grey, and was soon after committed to the Tower, and thence removed to Oxford, where, after a mock disputation, he was sentenced to the flames, and suffered martyrdom with his friend the venerable Latimer, 16th October.

Description.—Seen to the waist, on a small scale nearly facing the spectator, wearing a surplice and sleeves of a ribbed white cambric over a black gown. The sleeves have black bands at the wrists. He holds a small black book with yellow

edges, the fingers, which are very ill drawn, being inserted within the leaves. No rings are introduced. The face is turned in three quarters to the left, his yellow-brown eyes being fixed on the spectator. The eyebrows are brown and arched; the lips deep crimson; and the beard and moustaches dark brown lighted with grey. He wears a black cap with ear-flaps, and a narrow plain collar close to the cheeks. There is no gilding on the picture. The background is plain dark red, and, on the upper part to the left is inscribed, "1555. M. NICHOLAS RIDLEY BISHOP (sic) OF LONDON," and to the right "Æ 55," with a shield bearing the arms of Ridley thus: "Ar. on a mount vert, surmounted with bulrushes ppr. stalked and leaved vert, a bull pass gu."

Purchased by the Trustees from the Church House at Canterbury, March 1870. (296.)

Dimensions.—1 ft. 9½ ins. by 1 ft. 4½ ins.

ROBERT, DUKE OF NORMANDY, SURNAMED "COURTHOSE."

Died 1134.

Sculptor unknown.

Eldest son of William the Conqueror, from whom he inherited, as his portion, the Dukedom of Normandy. Joined the Crusades in 1096, and was foremost in the capture of Jerusalem. He was taken prisoner by his brother Henry I. at the battle of Tenchebray, in Normandy, September 28th, 1106, and conveyed to England. Died in captivity at Cardiff Castle.

Description.—A full-length, large sized recumbent figure, clad in chain mail, covered with a surcoat. Both hands grasp a large sword, which is girded to his side. His mailed hood is encircled by a coronet. The head rests on a pillow. No animal is introduced as a support to the feet.

Electrotyped from a curious wooden effigy on his monument in Gloucester Cathedral.

This figure was drawn and etched by Charles A. Stothard, in 1816, for his "Monumental Effigies," page 25.

Purchased by the Trustees, February 1877. (440.)

CHARLES WATSON WENTWORTH, SECOND MARQUESS OF ROCKINGHAM, K.G. 1730–1782.

Painted in the School of Sir Joshua Reynolds.

Statesman. Only son of the first Marquess. He succeeded George Grenville as First Lord of the Treasury in July 1765, and held that office for one year. On the fall of Lord North's administration in March 1782, he again became Prime Minister, but died suddenly in the following July.

Description.—To the waist, in the robes of the Order of the Garter; face seen nearly in profile to the left.

Similar to the picture in the collection of Earl Fitzwilliam, engraved in Lodge's Portraits, a repetition of which is in Buckingham Palace. Another was in the Collection of the Earl of Hardwicke.

Presented, May 1875, by the Rev. Ralph Maude, M.A. (406.)

Dimensions.—2 ft. 3 ins. by 1 ft. 10 ins.

SAMUEL ROGERS. 1762–1855.

Drawn by Sir Thomas Lawrence, P.R.A.

Post. Author of "The Pleasures of Memory," and "Italy." Born at Stoke Newington. The son of a London banker. Was well known for his literary taste, and as a collector of works of art.

Description.—A head, the size of life, drawn in chalks on grey paper; the hands not seen.

This was formerly the property of his sister, Miss Rogers.

It was No. 312 of the 1868 National Portrait Exhibition.

Presented, February 1875, by his nephew, Henry Rogers, Esq., of Hagley Lodge. (400.)

Dimensions.—2 ft. 3 in. by 1 ft. 10 ins.

ANOTHER PORTRAIT.

Painted by Thomas Phillips, A.R.

Description.—Canvas on an oval strainer within a gilt frame. Figure the size of life seen to below the waist. The aged, pale, and wrinkled face is turned in three quarters to the right, bald forehead, grey hair and short whiskers at the sides, eyebrows very thick and dark, eyeballs black. He wears a white cravat and frill partly hidden by a closely buttoned black coat. The red back of a chair appears to the left. His right hand and fingers within the leaves of a book are sketchily indicated. His left cheek is mainly in shadow. Background plain dark brown.

Until recently the property of the painter's daughter.

Purchased by the Trustees, March 1887. (763.)

Dimensions.—2 ft. 5 ins. by 2 ft. 4 ins.

For another portrait, taken later in life, see the picture of the FINE ARTS COMMISSION, page 514.

RIGHT HON. GEORGE ROSE, M.P. 1744–1818.

Painted, in 1802, by Sir William Beechey, B.A.

Statesman and political writer. The son of a clergyman at Brechin. By the interest of Lord Marchmont he was made Keeper of the Records in the Exchequer, and was afterwards

appointed Clerk of the Parliaments. He sat in Parliament successively for Launceston, Lymington, and Christchurch, and held the offices of President of the Board of Trade and Treasurer of the Navy. He was the author of many political pamphlets.

Description.—A half-length figure, seated, towards the right, in a green-backed armchair, holding a paper in his right hand; the other not visible. He wears a dark blue coat with silver buttons, folded across the chest, showing the upper lappets of a white waistcoat, which cast into shade a white cravat. His close-shaven face is turned in three quarters to the right, the blue-grey eyes looking at the spectator. The eyebrows are yellow-brown, and the hair carelessly dressed, grey. The complexion is ruddy, and the lips pale clear red. The paper held in his hand is inscribed "*George Ross, Esq.*" The picture is signed on the back ground above the paper, "*W. B. pinx. 1802.*" A dark crimson curtain hangs on the extreme left.

Painted on twilled canvas.

This portrait was engraved in stipple by Vendramini, for Cadell's "Gallery of Contemporary Portraits," 1811.

Presented, May 1873, by Lord Strathnairn, G.C.B., and Sir William Rose. (367.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

SIR JOHN ROSS, C.B. 1777–1856.

Painted in 1833 by James Green.

Admiral. The Arctic navigator. Born at Balsarroch, Wigtonshire; the son of a clergyman. He entered the navy in 1786, and served with distinction through the wars with France. In 1818 he was sent out with Sir Edward Parry for the purpose of finding a North-west Passage, and made a second expedition with the same object in 1829. On this occasion he was absent four years, and was knighted on his return. Sir John was British Consul at Stockholm from 1839 to 1845. In 1850 he again went out in search of Sir John Franklin. He published narratives of his voyages, and several other works.

Description.—A half-length figure in naval uniform, standing towards the right, with a loose brown fur over his right arm, and brought under a belt at his left side. He rests his right arm on the edge of a boat, which has a frozen rope attached to it. In his right hand he holds a fur cap with a gilt tassel, and in the left a snow pole with an iron spike to it. The round ruddy face, with a double chin, is turned in three quarters to the left, his pale blue eyes looking away in the same direction. The hair is light yellow-brown and carelessly dressed. The side of the nose is in shadow. The collar and cuffs of his coat are scarlet trimmed with gold. A golden epaulette on his left shoulder. At his breast he wears the yellow ribbon and Swedish Order of the Sword. The background consists of icebergs and a gloomy sky.

Purchased by the Trustees, July 1870. (314.)

Dimensions.—4 ft. 3 ins. by 3 ft. 7 ins.

ALEXANDER WEDDERBURN, FIRST EARL OF ROSSLYN.
1733-1805.

Painted by William Owen, R.A.

An eminent lawyer and statesman. Born in Scotland, and educated at Edinburgh. He came to London in 1753, was called to the bar in 1757, and became a King's Counsel in 1763. Having obtained a seat in Parliament, he was made Solicitor-General in 1771 and Attorney-General in 1778, and two years later he was raised to the Chief Justiceship of the Common Pleas, with the title of Baron Loughborough. In 1793 he succeeded Lord Thurlow as Lord Chancellor, and held that office until 1801, when he retired and was created Earl of Rosslyn. He died suddenly at Baileys, near Slough, and was buried in St. Paul's Cathedral.

Description.—A half-length figure, seated, in the Lord Chancellor's robes, in a red-backed chair to the left. Both hands are seen. He rests his right hand on the top of the embroidered purse containing the Great Seal. He wears a long official wig, and a lace cravat with long ends. His smooth face is turned in three-quarters to the left, and the dark brown eyes look piercingly at the spectator. His eyebrows are broad, bushy, and dark brown. The background exhibits a fluted column, with a dark red curtain suspended above. A portion of the head of the mace may be observed to the left. Light admitted from the right-hand side.

Purchased by the Trustees, May 1874. (392.)

Dimensions.—4 ft. 8 ins. by 3 ft. 9 ins.

LOUIS FRANÇOIS ROUBILIAC. 1695-1762.

Painted in 1762 by Adrien Carpentiers.

Sculptor. Born at Lyons. Patronised by Sir Edward Walpole. Executed the monuments to Mrs. Nightingale and the Duke of Argyll in Westminster Abbey, and a statue of Newton at Cambridge.

Description.—A half-length figure, standing to the left, engaged in modelling a statuette of Shakspeare, from which the life-sized statue purchased by Garrick, and now in the British Museum, was taken. He rests his left hand against the modelling stool, upon which the statuette is placed, and raises his right to put some touches with a modelling tool to the head of the figure. The sculptor wears a light grey coat, banded across and ornamented with frogs, and a loose open collar to his white shirt, displaying the neck. His ruddy, close-shaven face is seen almost in profile looking upwards to the left, with an animated expression and dark brown glistening eyes, to the work on which he is engaged. The eyebrows are pale yellow-brown, and much elevated. The lips are clear bright red, and slightly parted so as to show the teeth. A dull greenish cap covers his entirely shaven head. The picture is signed in pale yellow letters in the lower left-hand corner, "*Adr. Carpentiers p. 1762.*" Background plain yellow-grey.

This portrait was engraved by T. Chambers for Walpole's "Anecdotes," 1762, and by J. W. Cook for Dallaway's edition of the same work.

Purchased by the Trustees, May 1870. (303.)

Dimensions.—4 ft. 1 in. by 3 ft. $\frac{1}{2}$ in.

JOHN KER, THIRD DUKE OF ROXBURGHE, K.G., K.T.
1740–1804.

*A "Caricatura" painted in oil colours by
Thomas Patch.*

A famous book collector. He was educated at Eton at the same time with the Duke of Bridgewater and Charles James Fox, and afterwards made a tour on the Continent. He held various appointments in the royal household; was in great favour with the King. He died unmarried. The valuable library which he had formed in St. James's Square was dispersed after his death, the sale lasting 42 days during the months of May, June, and July 1812. At this time the famous "*Decamerone di Boccaccio*" was sold to the Marquess of Blandford for 2,200*l.*; the volume is now in the library of Earl Spencer at Althorp.

Description.—A full-length figure, on a small scale, standing attired in a purplish-grey suit, in a vestibule at the foot of a staircase, with a large green curtain suspended above. In the distance, beyond a balcony, is a view of the city of Florence, with the Duomo and Campanile backed by a lofty mountain. His face is seen in profile to the right, and he holds a white handkerchief down in his right hand, the other being hidden in the breast of his coat. A sculptured vase on a lofty pedestal appears to the left.

A curious specimen of the exaggerated form of portraiture then in vogue in Italy. Sir Joshua Reynolds, who was there at the time, indulged in several groups of his personal friends, all of them grossly caricatured; they are still in existence.

A similar figure of the Duke of Roxburghe occurs in a whimsical picture at Holland House, representing the interior of Patch's studio at Florence, with the Arno in the distance, where the painter is seen taking the portrait of a wealthy elderly lady.

Presented, July 1884, by Sir Richard Wallace, Bart., K.C.B., M.P. (724.)

Dimensions.—2 ft. 1½ ins. by 1 ft. 8½ ins.

PRINCE RUPERT, K.G. 1619–1682.

Painted by Sir Peter Lely.

Count Palatine of the Rhine. Son of Frederick, King of Bohemia, and Elizabeth, daughter of James I. Nephew of King Charles I. Born at Prague. He held high military command during the Civil War in England. His proverbial rashness was fatal to the royal cause at Marston Moor in 1645, and his surrender of Bristol, after a feeble resistance in July 1645, estranged him from the King. After the Restoration he served in the navy under the Duke of York. He died in Spring Gardens, London. Prince Rupert was distinguished for his scientific attainments,

especially in chemistry. He was one of the earliest to practise the art of mezzotinto engraving.

Description.—Half-length standing figure, turned to the left, wearing the robes of the Garter, holding the mantle with his right hand, the left arm bent akimbo.* The face is turned in three quarters to the left, his dark eyes fixed on the spectator, wearing long dark brown hair. A mole, distinctive of his countenance, is observable between his mouth and left nostril. A fluted column in the background. Light admitted from the right-hand side.

An original portrait, similar to this, belonging to Sir Henry Bromley, of Stoke Hall, Notts, is engraved in Warburton's "Prince Rupert and the Cavaliers."

A similar portrait with a dark background is in the possession of Lord Clifden.

This was engraved in mezzotinto by R. Thompson. In the engraving, which is the reverse way of the picture, a landscape is seen through a square window.

Formerly in the possession of Mr. Thomas Green of Ipswich.

Purchased by the Trustees, March 1880. (608.)

Dimensions.—3 ft. 5½ ins. by 2 ft. 7¼ ins.

ANOTHER PORTRAIT.

A miniature, painted on card, by John Hoskins.

Description.—A bust portrait; face turned in three quarters to the left; wearing a buff coat and long hair. Light admitted from the right-hand side.

Purchased by the Trustees, March 1867. (233.)

Dimensions.—3 ins. by 2¼ ins.

JOHN, EARL RUSSELL, K.G. 1792–1878.

A marble bust, sculptured in 1832, by John Francis.

Statesman. Son of John, sixth Duke of Bedford. Educated at Westminster and Edinburgh. He entered Parliament in 1813 as member for Tavistock, and was mainly instrumental in passing the Roman Catholic Relief Bill in 1829. On the 1st of March

* Lely adopted this dress and attitude for other persons who were also Knights of the Garter, the face alone being different. Such was also the case with some of his female portraits, where an attitude and background were several times repeated. He appears to have kept certain paintings ready in stock, with the faces blank, to be filled in according to choice.

1831 Lord John introduced the great Bill for Parliamentary Reform, which received the royal assent on the 7th of June 1832. He was Premier from 1846 to 1852, and Foreign Secretary from 1859 to 1865, when, on the death of Lord Palmerston, he became a second time Prime Minister. He was raised to the peerage in 1861.

Description.—A marble bust, the size of life, with open neck and a classic drapery covering both shoulders. The growth of the short whiskers, extending from the ear towards the nose, is very characteristic. The head is turned towards his right shoulder. The eyeballs are not indicated. Inscribed in capital letters along the edge of the marble at the back "LORD JOHN RUSSELL, 1832." No sculptor's name is given.

Presented, May 1883, by his Grace the Duke of Bedford, K.G. (678.)

For other portraits see the pictures of the HOUSE OF COMMONS, 1833 (page 503), and the FINE ARTS COMMISSION (page 514).

WILLIAM, LORD RUSSELL. 1641-1683.

Painted by John Riley.

The patriot. Eldest surviving son of the Earl of Bedford, created Duke in 1694, and Anne Carr, daughter of the Earl of Somerset. Married in 1667, Rachel Wriothesley, daughter of the Earl of Southampton and widow of Lord Vaughan. He distinguished himself in the House of Commons by his zeal for the exclusion of the Duke of York. At length, having been accused of complicity in the Rye House Plot, an indictment was preferred against him, and he was condemned at the Old Bailey, and beheaded in Lincoln's Inn Fields. During his trial Lord Russell was supported by the devotion and noble constancy of his wife, who remained at his side to aid him and take notes of the proceedings. After the Revolution an Act was passed annulling his attainder.

Description.—Seen to the waist, within an oval framework representing carved stone. He wears long, full, dark-brown hair arranged in curls, falling low along the forehead, and in masses at the sides, concealing the ears. His close-shaven, fair-complexioned face is turned in three quarters to the right, the dark grey eyes looking towards the spectator. The eyebrows are broad and pale, and of a flaxen and brown colour. The cheeks are pale and the lips ruddy, with a double chin. The further side of the face is in deep shadow. The background is of a plain dark-brown colour.

Purchased by the Trustees, December 1865. (202.)

Dimensions.—2 ft. 4½ ins. by 1 ft. 11½ ins.

RACHEL, LADY RUSSELL. 1686–1723.

Painted, about 1690, by Sir Godfrey Kneller.

Widow of the patriot Lord Russell. Daughter of Thomas Wriothesley, Earl of Southampton. Married at an early age to Lord Vaughan, and secondly to William, Lord Russell. During his trial in 1683, Lady Rachel assisted him in open court by taking notes of the evidence, and, after his condemnation, afforded him unfailing comfort and support. Her subsequent letters to her family and friends have been published.

Description.—A seated figure, in mourning, seen to below the knees, wearing a plain black dress and veil, with a *commode* or *fontanges* of lace on her head. The face is seen in three quarters turned to the left. She rests her right arm on an embroidered cushion, and holds a small book, partly open, in her left hand. Stone columns and a somere landscape compose the background. Eyes dark grey and fixed on the spectator with a mournful expression; hair grey; complexion fair, with full red lips and a double chin.

Judging from her apparent age, the peculiarity of her head-dress, and the circumstance of her still being able to use the book, as she was afflicted with blindness after this period, the picture must have been painted about 1690.

A similar picture is at Madresfield Court, the seat of Earl Beauchamp. A portrait of this lady, also in deep mourning, at a more advanced age, is preserved at Woburn Abbey.

Purchased by the Trustees, June 1876. (427.)

Dimensions.—4 ft. $\frac{3}{4}$ in. by 3 ft. 2 $\frac{3}{4}$ ins.

FRANCIS BACON, VISCOUNT ST. ALBANS. *See* BACON.

HENRY JERMYN, EARL OF ST. ALBANS. Died 1683.

Painted by Sir Peter Lely.

A faithful Royalist during the Civil Wars. Second son of Thomas Jermyn, of Rushbrooke, in Suffolk. He was wounded at the battle of Newbury in 1643, and created Lord Jermyn the following year. He attended Queen Henrietta Maria to France, and remained there attached to Her Majesty's service. On the Restoration in 1660 the further dignity of Earl of St. Albans was conferred on him.

Description.—Seen to the waist, wearing coronation robes of crimson and ermine, turned to the left. His face is seen in three quarters to the left, the small black eyes looking at the spectator. The moustaches are yellow and very small. The lips crimson, and the yellow-brown hair very full, and hanging low down on

each side, concealing the ears. He wears a long square-cut collar of white lace, which fits close to the chin. Background plain dark brown. Light admitted from the right-hand side.

Purchased by the Trustees, December 1865. (204.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

CHARLES DE SAINT DENIS DE SAINT EVREMOND.
1613–1708.

Painted in 1701 by James Parmentier.

Soldier and writer. Born of a noble family at Denis le Guast in Normandy, he was educated at Paris and Caen with a view to the law, but quitted it for the army, where he rose to the rank of captain and distinguished himself in several battles and sieges. He was sent to the Bastille for satirising Cardinal Mazarin, but contrived to escape to Holland, whence he came over to England. Charles II. gave him a pension of 300*l.* a year; which he lost by the death of that Prince. He numbered among his friends the Dukes of Buckingham and Ormonde, the Earls of St. Albans and Arlington, Lord d'Aubigny, and Lord Crofts. He also associated with Hobbes, Sir Kenelm Digby, Cowley, and Waller. In the reign of James II. it was proposed by the Earl of Sunderland to create Saint Evremond Secretary of the Cabinet for conducting the King's private correspondence with foreign princes; but the office was respectfully declined. The writings of St. Evremond show him to have been an epicurean philosopher, with much wit and humour, and a very intimate acquaintance with Roman literature. He was so well treated in England by William III. that he refused to return to his own country when permission was offered him to do so. He was interred in Westminster Abbey. Hallam observes of his writings, "He has less wit than Voltaire, who contributed to form him, or than Voltaire whom he contributed to form." His personal appearance is thus recorded in the Life prefixed to his Works, page 158: "M. de St. Evremond had blue, lively, " and sparkling eyes, a large forehead, thick eyebrows, a handsome " mouth and a sneering smile, an agreeable and ingenious physi- " ognomy. Twenty years before his death a wen grew between " his eyebrows, and as he little regarded that kind of deformity " Dr. Le Févre advised him to let it alone."

Description.—Seen to the waist, within an oval framework. Face turned in full towards the spectator; a large wen between his eyebrows. He wears a black cap, showing his own grey hair at sides, white cravat with ends tucked in. The furled edges of his brown dressing gown are crossed in front. Dark brown background. His dark blue eyes of indigo colour are fixed on the spectator. The hands are not seen.

A similar portrait, but in a different dress, is at Knoke. It was engraved by G. Vertue, as a frontispiece to St. Evremond's Works. His bust, wearing a military cuirass, on the monument in Westminster Abbey, was also engraved for the same work by the same artist.

The wen also appears in White's engraving after Kneller's portrait of him, introduced in the second volume of his Life.

Transferred, June 1879, from the British Museum, to which it had been presented by M. Maty, M.D. (566.)

Dimensions.—2 ft. 5½ ins. by 2 feet ½ in.

JOHN JERVIS, EARL OF ST. VINCENT, K.B. 1734–1823.

Drawn at Lisbon, by Bouch in 1797.

Admiral. Son of Swynfen Jervis, barrister-at-law and Auditor of Greenwich Hospital. Born at Meaford, in Staffordshire. At the age of 10 years he entered the navy. In 1774 he received the command of the "Foudroyant," and in this ship fought in Keppel's action off Ushant, 1778. His gallant capture of the "Pegase," 1782, was rewarded with the Order of the Bath, and in the same year he accompanied Lord Howe to the relief of Gibraltar. On the breaking out of the French revolutionary war Sir John Jervis sailed in command of a naval force to reduce the French colonies in the West Indies. Martinique, St. Lucia, and Guadaloupe fell successively into his hands. The great exploit of his life, intercepting and defeating the Spanish fleet off Cape St. Vincent, was performed by him February 14th, 1797, when in command of the Mediterranean fleet. After receiving the thanks of both Houses of Parliament Jervis was raised to the peerage by the title of Earl of St. Vincent. He was made First Lord of the Admiralty on the formation of the Addington ministry in 1801. In this office he was succeeded by Lord Melville in 1804, but survived till the advanced age of 89. He died at Rochetts, in Essex.

Description.—Drawn in Indian ink on white paper, apparently for the purpose of engraving. A bust portrait, seen in profile to the left, enclosed in a circular border with olive branches. The aged face is close shaven, and the hair brushed back and dressed in formal fashion with curls at the ears, and a long queue with a bow behind. He wears the naval uniform with epaulette and star on his coat, and badge suspended by a ribbon in front. Signed, "*Bouch f. 1797*," and on a tablet below the olive branches is inscribed, "*Admiral the Earl of St. Vincent, original portrait drawn at Lisbon, December 1797, by Bouch.*"

Presented, December 1863, by Mrs. L. Kay. (167A.)

Dimensions.—12 ins. by 8½ ins.

ROBERT CECIL, FIRST EARL OF SALISBURY, K.G.
c. 1568–1612.

Painter unknown.

Statesman. The youngest son of the great Lord Burghley, Lord Treasurer of England in the reign of Queen Elizabeth. His brother Thomas was afterwards created Earl of Exeter, inheriting their father's seat at Burghley House, near Stamford. Robert, on the other hand, became the owner of Hatfield.

Robert Cecil was educated at St. John's College, Cambridge, and in the year 1591 received the honour of knighthood, and was sworn of the Privy Council. He became one of the ablest statesmen of his time, and in 1596 succeeded Walsingham in the duties of Secretary of State, but the office was not confirmed to him until six years later. Cecil is considered by his vigilance and correspondence to have very mainly contributed to the peaceful reception of King James in his new kingdom. He was created Lord Cecil of Essingden in 1603; Viscount Cranbourn in 1604; and Earl of Salisbury in 1605. He was installed Knight of the Garter in 1606; became also Chancellor of the University of Cambridge; and at the time of his death held the high offices of sole Secretary of State and Lord High Treasurer of England. He died at Marlborough. In person he is described as sickly and diminutive.

Description.—A half-length figure, standing towards the left, at a green-covered table, on which he rests his right hand, and raises the left to the long cord of a tassel to which a ring is attached. He wears a black dress, and a Spanish cloak covering his left arm, and a large elaborately plaited white ruff. The face is turned in three quarters to the left, his dark eyes fixed on the spectator. A small bell, two letters, and the purse containing the seal of his office are on the table before him. The picture is dated 1602, and on the background to the left of the figure is inscribed "SERO SED SERIO." One of the letters on the table is inscribed "To the Right honorable Sir Robert Cecil Knight principall Secretarie unto her Maies Mt of the Courte of Wardes & Lieues & one of her Highnes most honorable privie Counsell."

This picture was in the portrait gallery at the Manchester Art Treasures Exhibition of 1857, No. 340 of the catalogue.

Similar pictures are at Hatfield and Burghley. See also a similar portrait in the picture of the SOMERSET HOUSE CONFERENCE, page 493.

Presented, July 1860, by David Laing, Esq., of Edinburgh. (107.)

Dimensions.—Panel, 2 ft. 11½ ins. by 2 ft. 4½ ins.

WILLIAM SANCROFT, D.D.

Drawn in crayons by E. Lutterel.

Archbishop of Canterbury. Succeeded Archbishop Sheldon in 1677, and officiated at the coronation of James II. in April 1685. He was one of the seven Bishops who were sent to the Tower in

1688 for refusing to distribute in their respective dioceses King James's Declaration of Indulgence. On the accession of William III. he declined to take the oath of allegiance, and was in consequence deprived of his see in 1691, Dr. Tillotson being appointed in his room. He died in obscurity at Fressingfield, his native place.

Description.—Seen to the waist, on a small scale, turned to the right, in episcopal robes, wearing a black skull-cap, white surplice with black stole over it, and full lawn sleeves. His close-shaven face is turned in three quarters to the right, the pale grey eyes (at variance with the colour in the picture of the Seven Bishops) looking at the spectator. Very little of his silvery hair is seen beneath the skull-cap. A plain square-cut band fits close under his chin. The background is plain yellow-grey. Signed to the right of the figure, "E. L."

This portrait was formerly in Lambeth Palace. It was engraved by H. Meyer for Dr. D'Oyly's *Life of Sancroft*, 1821.

Purchased by the Trustees, April 1870. (301.)

Dimensions.—11 ins. by 9 ins.

ANOTHER PORTRAIT.

Drawn and engraved from the life by David Logan.

Description.—A line engraving. Seen within an oval, to the waist; wearing a white dress and black stole, with a square-cut collar and his natural hair and black skull-cap. The face is turned in three quarters to the right, the eyes looking fixedly at the spectator. Shield of his own arms below impaling those of the see of Canterbury, but surmounted by an ordinary bishop's mitre. Inscribed, "*D. Logan ad vivum delin. et sculp. 1680.*"

Purchased by the Trustees, March 1881.

Dimensions.—1 ft. 2½ ins. by 10 ins.

For another portrait see the picture of the SEVEN BISHOPS, page 499.

EDWARD MONTAGU, FIRST EARL OF SANDWICH, K.G.
1625–1672.

Painted by Sir Peter Lely.

A distinguished statesman and commander both at land and sea. Son of Sir Sidney Montagu, of Boughton. His military services were enlisted on the side of the Parliament, and he displayed great personal bravery. Under Cromwell he became one of the Lords of the Treasury, and took a leading part in maritime affairs. He is frequently mentioned in Pepys' diary. At sea he was associated with Admiral Blake; but after the death of the Protector he combined with Monck and Lawson, and commanded the fleet that brought the King over

at the Restoration. For these services he was rewarded in July 1660 with an earldom and the Order of the Garter. On the occasion of the King's marriage in 1662, Sandwich acted as the King's proxy at Lisbon, and conveyed the Infanta to England. He went in 1666 on a special embassy to Madrid. He perished at the Battle of Solebay, 28th May 1672, fighting against the Dutch, when his ship caught fire and was blown up. His body was recovered, brought to England, and laid in the same grave with Monck, Duke of Albemarle, in Westminster Abbey.

Description.—Seen to the waist; the figure is turned towards the left, wearing long brown hair, and an ample black cloak with a large silver star embroidered on it, and a square plain band, without tassels, fitting close to the chain. The face is seen in three quarters, turned to the left. The complexion is fair. His small brown eyes are fixed on the spectator. The moustaches are small and faintly indicated. Background plain brown. The light is admitted from the right-hand side.

Similar to a picture at Hinchinbroke, the residence of the Earl of Sandwich.

The following description of Lord Sandwich's person has been quoted by Lodge from a manuscript in the Harleian Collection :
 "Edouard, Conte de Sandwich est bien fait, de sa personne; l'air
 "doux, heureux, engageant; le visage assez plein, les traits agre-
 "ables; la couleur vermeille, tirant sur le clair brun; les yeux
 "mediocrement grands, bruns, vifs penétrans, pleins de feux; la
 "teste belle, et les cheveux naturellement bouclés, et d'un châtain
 "brun; la taille plutôt grande que petite; assez d'embonpoint,
 "mais qui ne commensa de l'incommode qu'après son retour de
 "l'ambassade d'Espagne."

There is a photograph from a drawing, very similar to this picture, in Mynors Bright's edition of Pepys' Diary, 1875, vol. 1, p. 314.

Purchased by the Trustees, March 1880. (609.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

JOHN MONTAGU, FOURTH EARL OF SANDWICH. 1718-1792.

Painted by John Zoffany, R.A.

Statesman. Succeeded to the title on the decease of his grandfather, the third Earl, in 1729. In early life he travelled through the principal countries of Europe, and even visited Constantinople and Grand Cairo. In 1746 Lord Sandwich was named minister plenipotentiary to the States General, and afterwards at the Conferences of Aix-la-Chapelle. After holding various offices of state in Ireland and at home, he was, in 1771, appointed, for the second time, First Lord of the Admiralty, which office he retained to the downfall of Lord North's administration. His public denouncement of the conduct of Wilkes, with whom he had previously

been on very intimate terms, obtained for him the popular nickname of "Jemmy Twitcher," derived from the then very favourite theatrical entertainment, the "Beggar's Opera." He wrote "A Voyage performed by the Earl of Sandwich round the Mediterranean in 1738 and 1739," which was published after his death, with a memoir by the Rev. J. Cooke, 4to, 1799. As First Lord of the Admiralty he was distinguished as an able and laborious administrator. He was the patron of Captain Cook, who gave the name of Sandwich to the well-known group of islands in the Pacific which he discovered in 1777.

Description.—Seen to the waist, within a brown oval spandril, wearing a dark brown-red coat trimmed with gold, a plain white cravat, and lace frill to shirt below it. A broad ribbon of black velvet passes round the bottom of his neck outside. The close-shaven face is turned almost in profile to the right, and the small, pale grey eyes look in the same direction. The eyebrows are faintly marked. Lips pale red and compressed, and the cheeks clear pink. The grey-powdered wig is artificially dressed with two rows of curls covering the ears, and black bag behind. Background plain dark brown.

The larger picture in the Trinity House, which exhibits much more of the figure, was engraved in 1774 by Valentine Green.

Purchased by the Trustees, July 1864. (182.)

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR WALTER SCOTT, BART. 1771-1832.

In his study at Abbotsford, reading the Proclamation of Mary Queen of Scots previous to her marriage with Darnley.

Painted by Sir William Allan, R.A.

Poet and novelist. Born at Edinburgh, the son of a Writer to the Signet. He was educated at the high school in that city, and called to the bar in 1791. In 1805 he produced the "Lay of the Last Minstrel," which was followed by "Marmion" in 1808, and "The Lady of the Lake" in 1809. "Waverley," the first of the famous series of novels bearing that title, which were published anonymously, appeared in 1814, and it was not until 1827 that the authorship of these popular works was publicly admitted. He was created a baronet by George IV. at Holyrood in 1822, and died at Abbotsford, worn out by his incessant exertions to retrieve his fortunes. He was buried at Dryburgh Abbey.

Description.—A full-length figure, on a small scale, represented seated in his study, lighted by a tall window on the left-hand side. Over the mantelpiece, to the right, is a cast from the monumental effigy of Shakespeare at Stratford-on-Avon. Sir Walter wears a dark green coat with a black velvet collar, a white waistcoat, and a large black neckcloth loosely tied. His trousers are of a pale yellow-brown colour. He reads attentively a large square document which he holds before him

with both hands, and his face is lighted by reflection from its bright surface. On the paper may be read the endorsement, "*Proclamation—before y^e marriage.*" The writing on the other side, showing through, may be partly read, and the signature "*Marie E.*" the reverse way, is clearly visible.*

This was the last portrait for which Sir Walter sat; it was exhibited at the Royal Academy in 1832, No. 165 of the catalogue, a few months before his death.

The following account is derived from the catalogue of the Exhibition, as given by the artist:—

"The still-life of the picture is painted from the original in Abbotsford. The vase was the gift of Lord Byron. The keys, hanging by the window, are those of the 'Heart of Midlothian,' or the old Tolbooth of Edinburgh. The sword, suspended from the bookcase, belongs to Montrose, and the rifle, surmounting the various articles hanging over the mantelpiece, to Speckbacher, the Tyrolese patriot. Near the bookcase are hung an ancient border bugle, James VI.'s travelling flask, and the sporan or purse of Rob Roy McGregor. Behind the bust of Shakespeare is Rob Roy's long gun, above which is Claverhouse's pistol, and below a brace, formerly the property of Napoleon. The staghound lying at Sir Walter's feet is Maida, his old favourite."—W. A.

This picture was engraved, when in the possession of Robert Nasmyth, F.R.S., by John Burnet.

Purchased by the Trustees, March 1871. (321.)

Dimensions.—2 ft. 7 ins. by 2 ft. $\frac{1}{2}$ in.

(a.) ANOTHER PORTRAIT.

*Painted at Glasgow by John Graham Gilbert,
R.S.A.*

Description.—Seen to the knees, seated in a crimson-backed armchair, facing the spectator. Attired in an evening dress suit of black, with white necktie and small standing collar to the shirt. The face is turned in three quarters to the right, his pale yellow-grey eyes looking away in the same direction. The grey eyebrows are very full, the lips pale red, and the cheeks pink. His silvery grey hair is combed straight down. He rests each hand on a knob of the chair. Books are roughly sketched in to the right. The rest of the background is a plain, rich, burnt-siena brown. Light admitted from the right-hand side.

Presented, June 1867, by the artist's widow. (240.)

Dimensions.—3 ft. 7 ins. by 2 ft. 9 ins.

* The original document, on a small quarto size, is still preserved in the General Register House at Edinburgh, and entitled "*Proclamation befor the Marriage, 1565. Signed Our Regnne the xxij yeir 1565.*"

(b.) ANOTHER PORTRAIT.

*Sketched at Abbotsford by Sir Edwin Landseer,
R.A.*

Description.—Seen to the waist, with writing materials on a table before him, looking away to the left. A sword and part of a suit of armour lie upon the table, and the lower part of a figure in armour appears in the background, in a recess to the left. Sir Walter wears a green coat, buff waistcoat, and a black neckerchief. His black-headed walking-cane is seen within his left arm. Light is admitted from the right-hand side.

A sketch in oil, on a small mahogany panel.

This was exhibited at the Royal Academy in 1874, No. 457 of the catalogue.

Presented, May 1874, by Albert Grant, Esq. (391.)

Dimensions.— $11\frac{1}{2}$ ins. by $9\frac{1}{2}$ ins.

JOHN SELDEN. 1584–1654.

Painter unknown.

Of Selden, his friend Ben Jonson was wont to say that he was “Monarch in letters.” In the same strain Anthony à Wood declares that “he was usually styled the great Dictator of learning of the English nation. He was a great Philologist, Antiquary, Herald, Linguist, Statesman, and what not.”

Selden was born at Salvington, near Worthing. He was educated at Chichester, and at Hart Hall, Oxford. His legal studies commenced at Clifford’s Inn, but in 1604 he removed to the Inner Temple, where he was called to the bar. His treatise upon “Titles of Honour” appeared in 1614, and his “History of Tythes” in 1618. In later years Selden was distinguished among the opponents of King Charles’s Government, and on the dissolution of Parliament in 1629 he was committed to the Tower. From thence he was removed to the rules of the King’s Bench. He obtained his liberty in 1634. After this period his opinions became more favourable to the Court, and he dedicated to the King his work, entitled “Mare Clausum,” written in opposition to Grotius. He died at his house in Whitefriars, and was buried in the Temple Church.

Description.—Seen to the waist, turned towards the left, wearing a plain black suit and a broad square-out collar, fitting close to the cheek. His aged face is seen in three quarters turned to the left, the very dark eyes looking at the spectator. The eyebrows are dark, and the hair very dark brown, hanging low over the forehead and falling down on each side, concealing the ears. There are slight indications of flaxen grey moustaches. Inscribed above the head across the very dark plain brown background “JOHN SELDEN.” Light admitted from the right-hand side.

Formerly the property of the Rev. W. Cole, who inscribed on a paper which accompanied the picture :—

"This picture was sent to me June 26th, 1782, from Mr. Horace Walpole, who had purchased it at the great auction of Mr. Sheldon in Worcestershire, about two years before.

(Signed) WM. COLE."

Purchased by the Trustees, May 1859. (76.)

Dimensions.—2 ft. 5 ins. by 2 ft.

DOMINIC SERRES, R.A. 1722–1793.

A sketch on paper ; artist unknown.

Born at Auch, in Gascony. Educated there for the Church, but preferred a sea-faring life, and became an artist. He was appointed marine painter to King George III. He excelled in representing naval engagements, and many of his pictures are at Hampton Court and Greenwich Hospital.

Description.—Small whole-length figure ; washed upon in sepia and Indian ink.

Presented, October 1881, by William Hudson, Esq., of Camberwell. (850A.)

Dimensions.—

ANTHONY ASHLEY-COOPER, FIRST EARL OF SHAFTESBURY. 1621–1683.

Painted by John Greenhill.

Statesman. Born at Wimborne St. Giles, Dorsetshire ; son of Sir John Cooper, Bart., studied at Exeter College, Oxford ; and in 1638 became a student of law at Lincoln's Inn. His zealous services towards the Restoration in 1660 were rewarded by the King with the governorship of the Isle of Wight, and elevation to the peerage as Lord Ashley of Wimborne St. Giles. In 1672 he was raised to the further rank of Earl of Shaftesbury, and to the post of Chancellor. Dryden's fine character of him as a judge, in his "Absalom and Achithophel," is familiar to every reader of English poetry :—

"In Israel's courts ne'er sat an Abethdin
With more discerning eyes, or hands more clean ;
Unbribed, unsought, the wretched to redress,
Swift of despatch, and easy of access."

His versatile but always most able and active politics were conspicuous in nearly all the transactions of this reign. Finding

himself unable to make any further stand against the Court, Shaftesbury fled to Holland, and died at Amsterdam.

Description.—A standing figure, seen to the waist, turned to the right, wearing a black gown with tufts on it, over a white sleeve, and a white lace cravat, fitting close to the chin. He holds a plain paper in his right hand between the first and second fingers. The other hand rests on the corner of a red-covered table. His face, with long yellow-brown hair, is turned in three quarters to the right, and his dark blue-grey eyes look towards the spectator. The complexion is pale, and the lips clear red. The angle of a wall is seen to the right, and the rest of the background is plain dark brown.

Walpole mentions in his "Anecdotes of Painting," that the Earl, when Chancellor, went to Verelst, to have his portrait painted; but being disgusted by his rudeness, sat to Greenhill instead.

Purchased by the Trustees, February 1859. (66.)

Dimensions.—3 ft. 11 ins. 2 ft. 5 ins.

WILLIAM SHAKSPEARE. 1564-1616.

Attributed to Richard Burbage.

Born at Stratford-upon-Avon. Married at the age of eighteen, 1582, Anne Hathaway, of the neighbourhood of Stratford. In 1589 he was a joint proprietor in the Blackfriars Theatre, London. A mention of his play of "Hamlet" being performed occurs in 1589. In 1593 Shakspeare dedicated his poem of "Venus and Adonis" to the Earl of Southampton. The first printed play of Shakspeare was "Henry VI. (Part II.)" in 1594. A list of several of his plays was given by Francis Meres in 1598, omitting, however, "Hamlet," "Taming of the Shrew," "Henry V.," and "Othello." "Henry V." was produced in 1599. Unfortunately, with the exception of a few plays in quarto (now extreme rarities), no authorised edition of Shakspeare's plays was printed in his lifetime. His works were first published collectively in one folio volume in 1623, under the auspices of his brother managers and actors, Heminge and Condell. The frontispiece contains a portrait of the author, engraved by Droeshout. (See the following article marked (a.))

In his own plays Shakspeare used to perform the parts of the Ghost in "Hamlet," and Old Adam in "As you like It." He died at Stratford-upon-Avon.

Description.—A bust portrait, seen within a brown oval spandril, turned to the left, wearing a black dress and a plain white square-cut falling-over collar, with two strings hanging loosely in front. The face is seen in three quarters to the left, the dark yellow-brown eyes looking steadily at the spectator. The forehead is high, and the hair clustered thickly behind the head. The eyebrows are broad and pale brown, with deeper touches of dark brown below them. The lips are clear red; the moustaches and beard yellow-brown; hair very dark sepia-brown, and massive, concealing all but the lobe of the ear, which is pierced by a plain gold ring. The side of the nose is in shadow. The background plain dark brown.

Painted on a rough canvas of homespun texture.

This picture has in recent times been known as

THE CHANDOS PORTRAIT.

"The Chandos Shakspeare was the property of John Taylor, the player, by whom or by Richard Burbage it was painted. The picture was left by the former in his will to Sir William Davenant. After his death it was bought by Betterton, the actor, upon whose decease Mr. Keck, of the Temple, purchased it for 40 guineas, from whom it was inherited by Mr. Nicoll, of Michenden House, Southgate, Middlesex, whose only daughter married James, Marquis of Caernarvon, afterwards Duke of Chandos, father to Anna Eliza, Duchess of Buckingham."

The above is written on paper attached to the back of the canvas.

A black seal, with the arms of the Duke of Buckingham, is also affixed.

The history of this picture will also be found on the authority of Horace Walpole, in Granger's Biographical History, vol. i. page 310, note, edition 1824.

It was engraved by Vertue, 1719, when in the possession of Mr. Keck; by Houbraken, 1747, when in the possession of Mr. Nicoll; by E. Scriven for C. Knight's Portrait Gallery; by Robert Cooper, a private plate, and, on a larger scale, in mezzotinto, for the Shakspeare Society, by Samuel Cousins, A.R.A., June 1849.

Whilst in Betterton's possession this portrait was copied by Sir Godfrey Kneller as a present to Dryden, who acknowledged the gift in the following lines written between 1683 and 1692:—

"Shakspeare, thy gift, I place before my sight;
With awe I ask his blessing ere I write;
With reverence look on his majestic face,
Proud to be less, but of his godlike race."

Kneller's copy is now at Wentworth Wood house, in the collection of Earl Fitzwilliam.

Purchased at the Stowe sale, September 1848, for 355 guineas, by the Earl of Ellesmere, and presented by him to the nation, March 1856. (1.)

Dimensions.—1 ft. 10 ins. by 1 ft. 5½ ins.

(a.) ANOTHER PORTRAIT.

Engraved by Martin Droeshout.

Description.—Seen to the waist, in richly embroidered dress, such as was worn by gentlemen of the period, and a wired band fitting close round the face, cut straight in front and curved behind as it rises on a level with the ears. There are no strings or tassels in front. The face is seen in three quarters turned to the left, the clear dark eyes looking at the spectator. The eyebrows are broad, slightly arched, and strongly marked. The forehead is very high, and the hair gathered full at the sides, and, as in the Chandos picture, not descending below the ears. There is no earring. The moustaches and tuft under the mouth are indicated by thinly-marked hair as if of recent growth. The lips are full and well formed, as in the Chandos portrait. The side of the nose is in shadow, and the nostril strongly pronounced. Background a plain level tint.

The spikes seen on the flat part of the band or collar, as if issuing from the cheeks, appear conspicuously also in Marshall's engraving prefixed to Shakspeare's "Poems," 1640.

This was executed in London for the title page to the first folio edition of Shakspeare's plays, and published 1623, seven years after his death.

The lines facsimilied with a pen under the portrait in the Gallery are, in the book itself, printed on the opposite page. They show that the friends and contemporaries of Shakspeare accepted the likeness as satisfactory.

Purchased by the Trustees, July 1864. (185.)

Dimensions.—11½ ins. by 6½ ins.

(b.) **ANOTHER PORTRAIT.**

Cast of the face taken from the monument in the church at Stratford-on-Avon, sculptured by Gerard Johnson.

Presented by Albert Way, Esq., F.S.A.

WILLIAM SHARP. 1749–1824.

Painted by James Lonsdale.

A line-engraver of the highest eminence. Born in London. Some of his principal works are "The Doctors of the Church," after Guido; "Portrait of John Hunter," after Sir Joshua Reynolds; the "Head of the Saviour crowned with thorns," after Guido; and "St. Cecilia," after Domenichino. He also engraved the "Three Views of the Head of Charles I.," after Vandyck; "The Sorties made by the Garrison of Gibraltar," after Trumbull; and the "Siege and Relief of Gibraltar," after Copley. The plate of the "Three Marys," after Annibale Caracci, was left unfinished at the time of his decease. He was a follower of Brothers the "prophet," and in after years also of Joanna Southcott. Of both these he made engravings. He died at Chiswick.

Description.—Seen to below the knees, seated in a yellow-backed chair facing the spectator, wearing a complete suit of black, the coat closely buttoned, and a plain white cravat, a small white shirt-collar turned down above it. He rests his left arm on a sheet of paper lying on a green-covered table, and holds a portecrayon down in his right hand. His round face is turned in three quarters to the right, and his small dark eyes look away in the same direction. His head is quite bald, with the exception of tufts of silvery hair at the sides, and short silvery whiskers. The eyebrows are grey and bushy; lips pale red, with a mole conspicuous on his right cheek. The chin is double. Background plain brown colour. Light admitted from the right-hand side.

This picture was exhibited at the Royal Academy in 1823, No. 82 of the catalogue.

Purchased by the Trustees, January 1858. (25.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 in.

WILLIAM PETTY, EARL OF SHELBURNE. *See*
LANSDOWNE.

WILLIAM SHENSTONE. 1714–1763.

Painted by Edward Alcock.

Poet. Author of "The Schoolmistress," elegies and occasional poems. Born at Halesowen in Worcestershire, and educated at Oxford. He devoted his life chiefly to the cultivation of his estate "The Leasowes," which was celebrated for its beauty. He died unmarried.

Description.—A full-length, standing figure, on a small scale, almost facing the spectator, dressed in a white satin waistcoat trimmed with gold, yellow-brown knee-breeches, white stockings, and a deep blue dressing-gown. He rests his right arm on a pedestal, sculptured on the side in bas-relief, with a female figure representing the river Stour. He holds a roll of paper in his right hand and places the left on his hip. The close-shaven round face is seen in three quarters to the right, and the dark yellow-grey eyes look towards the spectator. His hair is grey and artificially arranged with curls at the sides. He wears a plain white cravat with lace shirt-frill in front, but no collar above. To the right, seen through a large "Venetian" window, beyond a balustrade, is a distant view of the Leasowes, with church spire, a small bridge over a stream, and a large building in ruins. An Italian greyhound, seated on the black-and-white marble pavement in the right-hand corner, looks up to his master.

Purchased by the Trustees, June 1868. (263.)

Dimensions.—4 ft. 11 ins. by 3 ft. 3 ins.

RIGHT HON. RICHARD BRINSLEY SHERIDAN, M.P.
1751–1816.

Drawn in crayons by John Russell, R.A., 1788.

Politician, dramatist, wit, and orator. Born in Dublin, and descended from a literary family. His father Thomas Sheridan was actor, lecturer, and grammarian; he wrote a life of Swift and compiled a pronouncing dictionary; Sheridan's mother composed an oriental romance called "Nourjahad." Richard Brinsley was educated at Harrow School, and became a student of the Middle Temple, but was never called to the bar. In 1775 he produced his play of "The Rivals," and became a partner in Drury Lane Theatre by the purchase of Garrick's share of the patent. His other chief dramatic productions were "The Duenna" (1775), "The School for Scandal" (1777), and "The Critic" (1779). In 1780 Sheridan was returned to Parliament for Stafford and became a powerful speaker on the side of the opposition. In the

Coalition Administration of 1783 he was appointed Secretary to the Treasury. Sheridan was closely allied with Burke and Fox, and was admitted to the companionship of the Prince of Wales. His famous speech relating to the Bégums of Oude, preparatory to the trial of Warren Hastings, was delivered in the House of Commons, 7th February 1787. On the death of Pitt, and under Lord Grenville ("All the Talents," 1806), Sheridan became for a short time Treasurer of the Navy; but from this period his powers declined, and his career ended in sickness, poverty, and neglect. He died in Savile Row, and was buried in Westminster Abbey.

Description.—Seen to the waist, wearing a red-brown high collared coat with buttons of the same colour, and a plain white cravat tied in a large bow. The youthful smooth and close-shaven face is seen in three quarters turned to the right, his chestnut-brown eyes looking at the spectator. The white of the eyes is bluish. The eyebrows are broad and dark brown, lighted with grey, and angular. The hair formally arranged with horizontal curls at the sides, together with short whiskers terminating on a line with the bottom of the ears, are bluish grey; the effect of powder. The mouth is large and full; the lips of a rich red and very glossy. There is a grey tinge round the mouth, and all over the lower part of the face. The tie of the bag for his hair is seen behind to the left. The background is a uniform dark blue grey. Signed in blacklead pencil on the background, to the right below: "*J Russell pinx^t, 1788.*"

Observations.—The known number of life-sized portraits of R. B. Sheridan is very limited, and they all belong to very nearly the same period, the earliest being the crayon drawing now in this gallery. The accepted portrait, and that which has been most frequently reproduced, is the half-length painted by Sir Joshua Reynolds in 1789.* Another portrait, painted by Paye, and exhibited at the same time with Sir Joshua's at the Royal Academy, is probably the picture which now belongs to the Earl of Dufferin. That has never been engraved. Another portrait, taken a few years later, with the hair less stiffly arranged, is in the Royal Collection at Hampton Court, but no definite history is attached to it. A bust of Sheridan, as we find by an engraving published by Scott in 1789, was modelled by J. Lochée, and it appears to have been realistically treated, showing his crisp curled hair and high-collared coat, according to the fashion of the day. We have, however, no indication either of the size or of the material in which the bust was executed. Lochée modelled persons of distinction in wax, and ceased to exhibit at the Royal Academy after 1789.

At Windsor Castle also is preserved a marble bust of Sheridan, wearing his hair in formal fashion with a queue, and a frilled shirt collar open at the neck. The folds of the mantle and an excess of movement rather indicate a French origin, and the bust may have, in the first instance, belonged to Carlton House.

The date 1788 is remarkable as being that in which Sheridan delivered his great speech in Westminster Hall against Warren Hastings, and in May of the same year he first appears among

* The high encomium passed by Horace Walpole upon this picture when he saw it at the Royal Academy Exhibition in 1789 has imparted a special significance to the portrait.

Gillray's caricatures. On that sole occasion his countenance is youthful and handsome.

In Gillray's next example, "Blood and Co.," only three months later, the face has become blotchy, and in the April following, in his "Funeral of the Regency," it has assumed the grossness, blotchiness, and malevolence of expression which were ever after maintained. The same type was simultaneously adopted by the celebrated caricaturists, Sayer and Rowlandson.

This type of face must at an earlier period have been a gross exaggeration, as the crayon drawing by Russell and a picture by Sir Joshua both show decided clearness of complexion, a small chin, with a peculiarly formed lower lip, and a blue-greyiness around the mouth.

Two accounts of the personal appearance of Sheridan have come down to us; both belonging to a period anterior to any of the known portraits.

Miss Burney (afterwards Madame D'Arblay) thus describes him in 1779, when he was 28. "Mr. Sheridan has a very fine figure, and a good though I don't think handsome face. He is tall and upright, and his appearance and address are at once manly and fashionable, without the smallest tincture of foppery or modish graces." Sir Nathaniel W. Wraxall says of him in 1784: "His intellectual endowments were sustained by a suavity of temper that seemed to set at defiance all attempts to ruffle or discompose it. * * * At this period of his life, when he was not more than 33 years of age, his countenance and features had in them something peculiarly pleasing, indicative at once of intellect, humour, and gaiety. All these characteristics played about his lips when speaking. * * * Even the tones of his voice, which were singularly mellifluous, aided the general effect of his eloquence." See an exhaustive account of Sheridan in "The Opposition under George the Third" by W. Fraser Rae, 1874, page 165.

Drawn upon paper laid on canvas, on an oval strainer. The frame is square.

Purchased by the Trustees, October 1881. (651.)

Dimensions.—Oval, 1 ft. 11½ ins. by 1 ft. 5½ ins.

For another portrait *see* the picture of the INTERIOR OF THE HOUSE OF COMMONS, 1793, page 501.

ADMIRAL SIR CLOUDESLEY SHOVEL.

See LATEST ACCESSIONS, page 525.

ANNE BRUDENELL, COUNTESS OF SHREWSBURY.

Died 1702.

Painted by Sir Peter Lely.

Daughter of the Earl of Cardigan. Married to Francis, Earl of Shrewsbury. Too celebrated for her gallantries with the Duke of Buckingham, and the consequent death of her husband.

Description.—A bust portrait, seen within a highly decorated oval framework to represent sculptured stone. The figure is turned very slightly to the right, and the face is seen three quarters to the left. Her dark slaty-grey eyes look at the spectator. The slightly arched eyebrows are broad and dark, and very strongly pencilled. The cheeks are pink and the lips a deep rich red. Her glossy hair, of a rich brown colour, is arranged in ringlets descending on the forehead, with some long tresses hanging on her left shoulder. Her dress is of a dull pinkish red, with a plain white under-garment. The pearls in her ears and round her neck are very large. The background is plain dark brown, and the light is admitted from the right-hand side.

From the collection of the late Marquess of Hastings.

Purchased by the Trustees, February 1869. (280.)

Dimensions.—2 ft. 5 ins. by 2 ft.

ELIZABETH HARDWICK, COUNTESS OF SHREWSBURY.

1520-1607.

Painter unknown.

Celebrated for her magnificence in building, and known in her day by the familiar appellation of "Bess of Hardwick."

Daughter of John Hardwick, of Hardwick, in Derbyshire. She was four times married, and by each marriage greatly advanced her fortune and honour. She was wedded first to Robert Barley; secondly to Sir William Cavendish; thirdly to Sir William St. Lo; and fourthly to George Talbot, sixth Earl of Shrewsbury, whom she survived. Mary Queen of Scots was confided to her custody at Chatsworth in 1570. The Countess died at Hardwick Hall, and was buried in All Saints Church, Derby, where it is expressly recorded on her stately monument that she built the houses of Chatsworth, Hardwick, and Oldcotes.

Description.—A half-length figure, standing towards the left, in a black dress and large radiating lace ruff. A long "rope" of pearls hangs round her neck and reaches to a level with the hips. She rests her right hand on a green-covered table, and with the other touches the pearls. Her pale and aged face is turned in three quarters to the left; the small black eyes looking in the same direction. A black hood and veil cover the back of her light yellow hair, and the ears are not seen. She wears small dark grey ruffles at the wrists. No rings appear on the fingers. Background plain flat grey tint.

This is an old copy from the original portrait on panel at Hardwick Hall, which was engraved by J. Cook as a frontispiece to Louisa Costello's "Memoirs of Eminent Englishwomen," London, 1844.

Purchased by the Trustees, December 1865. (203.)

Dimensions.—3 ft. 2 ins. by 2 ft. 4½ ins.

SARAH SIDDONS. 1755-1831.

Painted, about 1798, by Sir William Beechey, R.A.

By common consent the greatest tragic actress of this country. Sarah Kemble, sister of John Philip Kemble, was born at Brecon, in South Wales. Her father introduced her when quite an infant upon the stage, and at the age of 13 she performed principally as a vocalist. When 17 she resided as companion and reader with Mrs. Greathead, of Guy's Cliff, Warwickshire; and in 1773 married Mr. Siddons, a young actor, with whom she returned to the stage. In 1775 she appeared in London as Portia in the "Merchant of Venice," when Garrick was the Shylock; but she had not sufficient opportunities for the display of her genius until her re-appearance at Drury Lane in 1782 as Isabella in the "Fatal Marriage." From that period she held command of the stage as "Tragedy Queen" during a career of 30 years, terminating by her retirement in 1812. Her principal parts were Lady Macbeth, Constance in "King John," Queen Catherine, and Lady Randolph in Home's tragedy of "Douglas." Mrs. Siddons died in London, and was buried in Paddington Church.

Description.—A seated figure, seen to below the waist and turned towards the left, wearing a close-fitting bluish-grey dress, a white sash, and a plain *fichu* covering the neck. Her head is encased in a white cylindrical turban, with a rosette of the same colour in front, descending low down on the forehead. The face is turned in three quarters to the left, the very dark sepia-brown eyes looking towards the spectator; the eyebrows are broad and very deep brown; her hair is brownish grey, and the complexion fair, with full colour on the cheeks, but the lips clear pale red. Her arms are crossed, the right hand supporting the other arm, and the left holding a book, with the forefinger inserted between the leaves. Her dress is perfectly plain, and without jewellery of any kind. The broad spreading branches of a tree form the background, with distant view of a park to the left. Light is admitted from the right-hand side.

This portrait was formerly in the possession of her nephew, Mr. Horace Twiss, author of the farewell address which she spoke on leaving the stage.

Presented by John T. Delane, Esq., July 1858. (50.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

(a.) **ANOTHER PORTRAIT.**

Painted by Sir Thomas Lawrence, P.R.A.

Description.—A full-length figure facing the spectator wearing a dark rich puce-coloured dress, with high waist and short sleeves, open in the front, showing a white skirt beneath. The beads of her necklace, bracelets, and a brooch upon her breast, are scarlet coral. With her left hand she is about to turn over the page of a large folio volume placed beside her on a stand planted upright on a yellow covered table. A crimson curtain is behind her, and her dress trails on a rich Turkey carpet, concealing the feet. A couch and footstool are seen in the background to the left. Her face is seen in front, and the dark eyes are turned full on the spectator. Her very dark hair, parted in the middle, reaches to her eyebrows. The name of "Shakspeare" is inscribed above on a column to the extreme right, and "Otway" shines in gold letters on the back of a black-bound volume lying beside her desk on the table.

The great actress is represented as she used to appear when reading before Royalty and select assemblies of her friends. Mention will be found in Mrs. Delany's correspondence (under date May 1785) of Mrs. Siddons being summoned to read before their Majesties. A subsequent account is given by herself in a letter addressed to her personal friend, Mrs. FitzHugh, dated January 26th, 1813, describing how she read, on two occasions, before the Queen and Princesses portions of Shakspeare, *Paradise Lost*, Gray's *Elegy*, and *Marmion*.

This picture was presented to the National Gallery in 1843, by Mrs. FitzHugh, of Bannister Lodge, near Southampton. It has been engraved by W. Say.

Deposited by the Trustees and Director of the National Gallery, November 1883. (698.)

Dimensions.—8 ft. 2½ ins. by 4ft. 8½ ins.

(b.) **ANOTHER PORTRAIT.**

Sculptured in marble by Thomas Campbell.

Description.—A half-length figure, in alto-relievo, within a shallow round-headed niche. Her simply dressed hair is surmounted with a classic tiara or *sphenome*, and a long veil falling from behind it, covers her arms. The face is turned slightly towards her right shoulder, her hair is parted in the middle and gathered on each temple in a solid mass. The eyeballs are not indicated, the hands are joined in front below the waist, her left holding a scroll, and her right clasping the other wrist. The dress is simple and purely classic in character, without necklace or jewellery of any kind.

This sculpture was prepared as a mural monument for Westminster Abbey, but it was superseded by a full-length statue wrought by the same hand, which now stands in the north transept of the Abbey.

See "Macready's Reminiscences and Diaries," edited by Sir Frederick Pollock, Bart., 1875, vol. 2, page 213.

Presented, May 1881, by James Thomson Gibson-Craig, Esq., of Edinburgh. (642.)

Dimensions.—3 ft. 10 ins. by 3 ft. 1½ ins.

HENRY ADDINGTON, FIRST VISCOUNT SIDMOUTH.
1757-1844.

*Painted in water colours, by George
Richmond, R.A., in 1833.*

Statesman. Born at Reading. The son of an eminent physician, and thence, during his subsequent administration, often surnamed

"the Doctor." Educated at Winchester School, and at Brasenose College, Oxford. He first entered Parliament in 1783 as member for Devizes, and in 1789, through the friendship of Mr. Pitt, was elected to succeed Mr. Grenville as Speaker of the House of Commons. On the retirement of Mr. Pitt, he undertook the formation of a new ministry, and became First Lord of the Treasury. The Peace of Amiens was the most memorable event of his short administration. In 1804, Mr. Pitt resumed office, and in the ensuing year Mr. Addington was raised to the peerage as Viscount Sidmouth. Subsequently he filled several other offices, especially that of Secretary of State for the Home Department, which he held from 1812 until 1822, when he retired from active life, and he died at the White Lodge, Richmond Park.

Description.—A full-length figure on a small scale, standing facing the spectator, in an apartment with a yellow curtain behind, and a green-backed armchair to the left. To the right is a table covered with pale crimson cloth, and the open sky seen through a window. His close-shaven, elderly face is seen nearly in full, turned very slightly towards the right, and the small pale blue eyes look at the spectator. The head is bald, with light grey hair above the ears. He wears a plain brown coat buttoned on the chest, grey pantaloons, and a plain white neckcloth, with shirt-frill projecting below it. His hands are clasped before him in front. The expression of his face is very complacent. Signed below, to the right, "*George Richmond, del. 1833.*"

This portrait was exhibited at the Royal Academy in 1834, No. 584 of the catalogue. It has been engraved in stipple by E. Scriven, for "Conservative Statesmen," 1836.

Presented by the Executors of Sir Robert Harry Inglis, Bart., February 1857. (5.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 3 ins.

For another portrait *see* the picture of the HOUSE OF COMMONS IN 1793, page 601.

ALGERNON SIDNEY. *See* SYDNEY.

RIGHT HON. SIR JOHN SINCLAIR, OF ULBSTER, BART.,
LL.D. 1754-1835.

Painted by Sir Henry Raeburn, R.A.

Political economist and philanthropist. Born at Thurso Castle. Educated at Edinburgh. Extensively known as a patron and promoter of agricultural improvement. His writings were numerous; the most important among them being "A Statistical Account of Scotland," and "History of the Revenue of Great Britain." In the counties of Ross and Caithness Sir John raised

two battalions, of 1,000 men each, in readiness against the expected French invasion. He died at Edinburgh, and was buried at Holyrood Abbey.

Description.—Seen to below the knees, wearing a suit of plain black, and seated in a scarlet chair towards the left, holding a snuff-box down in his right hand, and a paper in his left. On a table to the left are papers and an inkstand. His ruddy and closely shaven face is turned in three quarters to the left; his black eyes looking at the spectator. The eyebrows and short curly hair are pale grey. He wears a very small plain white shirt-collar turned down and a white frill below it. A large red curtain is suspended in the background.

Purchased by the Trustees, May 1877. (454.)

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. $2\frac{1}{2}$ ins.

SIR HANS SLOANE, BART, F.R.S. 1660–1752.

Painted in 1736 by Stephen Slaughter.

A physician and collector of natural history. Born at Killileagh in Ireland. Settled in London in 1684. Went in 1687 to Jamaica as physician to the Duke of Albemarle, whence he returned with a rich store of plants. On being chosen secretary to the Royal Society in 1693, he revived the publication of their Transactions. He attended Queen Anne in her last illness. He was created a baronet in 1716, appointed Physician-General to the Army, and in 1719 was elected President of the College of Physicians. He succeeded Sir Isaac Newton in the chair of the Royal Society, 1727, and died at Chelsea, where he had formed a botanic garden. His chief work was the "History of Jamaica." Sir Hans Sloane was distinguished for his benevolence. His collection of curiosities was purchased by Parliament for the nation for the sum of 20,000*l.*, and became the foundation of the British Museum.

Description.—A half-length figure, seated in the presidential chair of the Royal Society, to the right, wearing a plain brown coat, long curly wig, and a rich lace cravat with long ends, having peculiar round tassels of white beads attached to them. He holds in his left hand a drawing, partly unrolled, of green leaves inscribed *loghetto*—and also "*Serge Slaughter Pin: 1736.*" He raises the other hand towards the drawing. The gilt mace of the Society lies on a table to right on a yellow cushion. High-backed chair to left, with shield of arms and supporters above. The gold curved arm of chair is prominent in front. Curtain on left. To right above the mace is a statue of the Ephesian Diana in a niche.

Transferred from the British Museum, June 1879. (569.)

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. $3\frac{1}{2}$ ins.

JOHN SMEATON, F.R.S. 1724–1792.

Painted probably by Rhodes.

Civil engineer. Was born at Austhorpe Lodge near Leeds, his father being an attorney of that place. John Smeaton, who had early shown an aptitude for mathematical pursuits, commenced business as an instrument maker in Holborn. In 1753 he became a member of the Royal Society, and attracted the notice of the President, the Earl of Macclesfield, who recommended him to the proprietors of the Eddystone Lighthouse as the best engineer whom they could employ to rebuild the wooden one that had recently been burnt. Smeaton's lighthouse, erected upon principles which have been explained by himself in a work published the year before his death, was completed in 1759. Among his numerous other undertakings may be mentioned the great canal in Scotland, and, his last public work, the harbour at Ramsgate. He died at his birth-place, to which he had retired during the last nine years of his life.

Description.—Seen to the waist, seated nearly facing the spectator, in a large round fur cap with some of the red lining showing at the top, and a dull red dressing-gown, trimmed also with fur. He wears a plain white neckcloth with a small white tie in front. His round, close-shaven face, with a double chin, is seen in three quarters to the right; his dark aspid-brown eyes looking away in the same direction. No hair is visible. He applies a pair of compasses with his right hand to a paper laid on a table before him. In the distance, to the left, is seen the Eddystone Lighthouse under a grey cloudy sky.

This picture was presented by Mrs. Dixon, the daughter of Smeaton, to the late Sir Richard Sullivan, Bart.

Purchased by the Trustees, June 1859. (80.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

PROFESSOR HENRY JOHN STEPHEN SMITH.

See LATEST ACCESSIONS, page 526.

JOHN SMITH. 1652–1742.

Painted, in 1696, by Sir Godfrey Kneller.

An eminent mezzotinto engraver. Born at Daventry. Although his father was of the same profession, John was apprenticed to one Tillet, and acquired a knowledge of mezzotinto, a then newly discovered process of engraving, from Isaac Beckett and John Vandervaat. Smith soon became the first engraver of his day. Sir Godfrey Kneller took him into his house and employed him in engraving his works. They were very numerous. Smith also engraved with great success after the old Masters, especially those of the Venetian School. He was buried in St. Peter's Church, Northampton.

Description.—Seen to the waist. The figure is turned to the left, wearing a brown dressing gown over a bright blue waistcoat, and a white shirt buttoned close round the neck, and no cravat or neck-tie. His perfectly smooth face, with very pale complexion, is turned in three quarters to the left, and the very dark eyes look at the spectator. He has very dark eyebrows, and a large purple cap to protect his shaven head. He holds in his left hand an impression of the engraving which he did of Kneller, painted by himself in 1694. The background is a very plain dark brown. Light is admitted from the right-hand side. On the back of the canvas is written by Sir Godfrey himself, "*Johannes Smith. Godfridus Kneller fecit.*"

This picture was presented by the artist to the engraver. It was engraved by John Smith himself in 1716, and, by S. Freeman for Dallaway's edition of Walpole's *Anecdotes*, 1826, but turned the reverse way of the original.

Presented to the National Gallery by Mr. William Smith, F.S.A., in 1856.

Deposited by the Trustees and Director of the National Gallery, November 1883. (699.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

THOMAS SOUTHWOOD SMITH, M.D. 1790-1861.

Sculptured at Florence, by J. Hart, in 1856.

Physician, and author of "The Philosophy of Health."

"Ages shall honour, in their heart enshrined,
Thee, Southwood Smith—Physician of Mankind;
Bringer of Air, Light, Health into the home
Of the rich Poor of happier times to come."—LEIGH HUNT.

Description.—A plain drapery hanging round the shoulders so as to leave the neck bare. The eyebrows are bushy and the eyeballs not indicated. The closely-shaven face is turned nearly in front, with a slight tendency towards his right shoulder. The hair hangs down in full masses at the sides. Inscribed on a tablet in front, "SOUTHWOOD SMITH."

Presented, February 1872, by a committee of 92 noblemen and gentlemen. (339.)

WILLIAM SMITH. 1730-1819.

Painted by John Hoppner, R.A., 1788.

An actor of considerable reputation, known, on account of his accomplishments and refined bearing, as "Gentleman Smith." Son of a London tradesman; educated at Eton and St. John's, Cambridge. He left college precipitately, and adopted the stage as a profession. Under the guidance of Barry and Mrs. Cibber, young Smith first appeared at Covent Garden in 1753, which theatre he quitted in 1774 to fulfil an engagement with Garrick at Drury Lane, where he remained till his retirement in 1788. He excelled in romantic and animated characters, especially Richard III., Hotspur, Falconbridge, and Kiteley. Smith was the

original Charles Surface in "The School for Scandal." He figures in "the Rosciad" of Churchill as—

• "*Smith the genteel, the airy, and the smart.*"

His first wife was the daughter of Viscount Hinchinbroke; his second brought him sufficient wealth to enable him to retire from the stage, and enjoy a country life at Bury St. Edmunds, where he died.

Description.—The figure, facing the spectator, is seen to the elbow, wearing a blue coat, yellow waistcoat, and white cravat with shirt frill. His arms are folded. The smooth face is turned slightly towards the right, and his small dark eyes are fixed on the spectator. The grey powdered hair is formally dressed. The background is composed of a crimson curtain, and the back of the chair is red also. The back of the wooden strainer is covered with pen and ink writing (upside down) commencing—

"*William Smith retired from the Stage June 9th, 1788 (aged 57). The original Charles in the School for Scandal. Pupil and friend of Garrick. By Hopner (sic), 1788.*"

After this follows a long list of all the parts which Smith ever played.

This picture was presented to the National Gallery in 1837 by Mr. Serjeant Taddy.

Deposited by the Trustees and Director of the National Gallery, November 1883. (700.)

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{4}$ in.

SIR JOHN SOANE, R.A. 1753–1837.

Painted by John Jackson, R.A.

A highly successful architect. He was born at Reading, and the son of a petty builder. Being admitted into the house of George Dance, the architect, in a very humble capacity, John Soane became his pupil, and, under the auspices of Mr. Holland, another architect, he studied at the Royal Academy, and obtained a travelling studentship. In Italy he met with Mr. Thomas Pitt, who procured him the appointment of architect to the Bank of England, which led to numerous lucrative employments. In 1802 Soane became R.A., and in 1806 Professor of Architecture, which appointment he retained to the time of his death. Upon his Museum in Lincoln's Inn Fields, which he endowed and bequeathed to the nation, Soane spent a large fortune. In 1831 he accepted the honour of knighthood in preference to a baronetcy which was offered to him.

Description.—A thin figure, of apparently nervous temperament, seen to the waist, seated to the right in a dark crimson coat trimmed with dark fur, resting his right elbow on a book lying open on a table in the left-hand corner. The smooth and aged face is turned in three quarters to the right, his chestnut-brown eyes look at the spectator. The eyebrows are not marked, and the rich brown locks of his hair do not accord with his shrivelled and pale complexion. He holds golden spectacles in his right hand, the only one seen.

This picture was presented to the National Gallery in 1839, by the Governors of the British Institution.

Deposited by the Trustees and Director of the National Gallery, November 1883. (701.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

JOHN, LORD SOMERS. 1650–1716.

Painted by Sir Godfrey Kneller.

Lord Chancellor. Born at Worcester. Educated at Oxford and studied law at the Middle Temple. One of the counsel for the Seven Bishops in 1688. Appointed Lord Keeper in 1693, and Lord High Chancellor in 1697, on which occasion he was created Baron Somers of Evesham; but he was deprived of the Seal in 1700. He projected the Union between England and Scotland. He occupied the chair of the Royal Society during five years, from 1698 to 1703. He was appointed Lord President of the Council in 1708, and died unmarried.

Description.—Half-length figure, standing towards the left, wearing a slaty-grey dress, a long pale grey wig, and a white cravat. His right hand is raised to the front fastening of his coat. The face is seen in three quarters to the left. Eyes grey, and the lips pale red. Signed on the background, to the left, "G.K." The light is admitted from the right-hand side.

Presented, November 1877, by Earl Somers. (490.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

MARY SOMERVILLE. 1780–1872.

Drawn in chalks, in 1848, by James R. Swinton.

Mathematician, astronomer, and author of various scientific works. Born at Jedburgh. Daughter of Vice-Admiral Sir William Fairfax. Her first husband was Samuel Greig, Captain and Commissioner in the Russian Navy. In 1812 she married secondly her cousin, William Somerville, a scientific traveller, and son of the Rev. Dr. Thomas Somerville. Her best known works are "The Mechanism of the Heavens" and "Physical Geography." She was elected an honorary member of the Royal Astronomical Society in 1835, and the Royal Society ordered her bust to be placed in their great room. She was also the recipient of an annuity from the Crown. She resided much abroad, and died at Naples. The published volume of her correspondence,

extending over a period of 60 years, and edited by her daughter, includes the names of nearly all the most eminent philosophers and *literati* of Europe.

Description.—Drawn upon yellow-grey paper. Head and shoulders only. The face is seen turned in three quarters to the left; her dark grey eyes looking away in the same direction. The plainly dressed hair parted in the middle, descends to the ears, and is covered by a white lace cap loosely tied in front by ribbons below the neck. The cheeks are delicately tinted with red chalk, and both red and white chalks are used upon the cap. The background is quite plain. Light admitted from the right-hand side. Signed in black chalk upon the grey paper below, towards the left, "James E. Swinton, 7th March 1848."

The richly carved brown wooden oval frame was executed by her daughter the donor.

Bequeathed by her daughter and biographer, Miss Martha Charters Somerville, and received by the Trustees, September 1883. (690.)

Dimensions.—1 ft. 11 ins. by 1 ft. 7½ ins.

SOPHIA, ELECTRESS OF HANOVER. 1630-1714.

Painted in the School of Honthorst.

Daughter of Frederick, King of Bohemia, and Elizabeth, daughter of James I. Born at the Hague. She married, in 1658, Ernest Augustus, Elector of Hanover, and was the mother of King George I. By the Act of Settlement she was declared heir to the English crown in succession to Queen Anne, whom, however, she predeceased by a few weeks.

Description.—Seen to the waist, within a black oval spandril, wearing a yellow dress bordered with white lace, and a dull red drapery over her left arm. The face is turned in three quarters to the left. Her very dark brown eyes are fixed on the spectator, and the dark brown hair arranged in curls at the sides concealing the ears. A pearl necklace has one large drop pearl hanging from it, and a jewelled ornament and pendent pearl decorate the front of her dress. Background very dark brown. Light admitted from the right-hand side.

Purchased by the Trustees, February 1872. (340.)

Dimensions.—Panel, 2 ft. 3½ ins. by 1 ft. 11 ins.

SOPHIA DOROTHEA, QUEEN OF PRUSSIA. 1685-1757

Painted, on copper, by Johann L. Hirschmann.

Princess Royal of England. Only daughter of King George I. and Sophia Dorothea of Zell. Born at Hanover. She married, in 1706, Prince Frederick William, afterwards King of Prussia, and became the mother of Frederick the Great.

Description.—To the waist, in a dark blue dress and ermined mantle fastened by black jewels. Light admitted from the right-hand side.

This portrait was engraved in mezzotinto by John Smith, 1706.

Purchased by the Trustees, July 1877. (489.)

Dimensions.—6½ ins. by 5¼ ins.

**HENRY WRIOTHESLEY, THIRD EARL OF SOUTHAMPTON,
K.G. 1573-1624.**

Painted by Michiel J. Mireveldt.

One of the most accomplished statesmen and courtiers of his day. He attached himself to the fortunes of the Earl of Essex, accompanied him in the expedition to Cadiz, 1596, and when Essex fell into disgrace with Queen Elizabeth, Southampton, as his friend and partizan, was committed to the Tower. Under James I. he was again committed to custody, in consequence of some altercation with the favourite Buckingham, and he died at last when engaged on a military expedition in Holland. His grandfather, the first Earl, was Lord Chancellor of Henry VIII., and his son became a zealous supporter of Charles I., and was appointed Lord High Treasurer to Charles II. It is, however, as the patron of Shakspeare that the Earl of Southampton is especially to be remembered. It is stated, on the authority of Sir William Davenant, that Southampton made Shakspeare a present of 1,000*l.*, to enable him to complete a favourite purchase. The poet expressed his gratitude and regard in two dedications; the first, prefixed to his "Venus and Adonis," in 1593, the second to "Lucrece," in 1594.

Description.—A half-length figure, seen within an oval spandril, standing towards the right, in a dark grey suit of armour. He wears a falling ruff of white lace fitted close to the face, and a scarf embroidered with gold and silver lace crossing the body and passing under his left arm. The badge of St. George and the Dragon, the horse galloping to the right, hangs at his breast without any framework. The ruddy countenance is seen in three quarters turned to the right, and his very dark eyes look towards the spectator. His yellow-brown hair is brushed back high over the forehead; his moustaches are flattened and turned upwards, and the beard pointed after the Henri Quatre fashion. A small gold ring is inserted in the ear. Inscribed in yellow letters on the grey spandril to the left: "*Henry Wriothesley, Earl of Southampton, Father of Thos., Earl of Southampton, who was Lord Treasurer of England in ye time of K. Charles 1st*" His right hand, wearing a yellow-brown glove, is planted against his hip. The cuffs to his sleeves are of handsome white lace to correspond with the ruff. Background plain dark brown.

Purchased by the Trustees, July 1858. (52.)

Dimensions.—2 ft. 10¼ ins. by 2 ft. 2¼ ins.

**THOMAS WRIOTHESLEY, FOURTH EARL OF SOUTHAMPTON,
K.G. Died 1667.**

Painted by Sir Peter Lely.

Lord High Treasurer. Son of Henry, third Earl. Educated at Eton and Magdalen College, Oxford. He attended Charles I. at Nottingham, Edgehill, and Oxford, and vainly endeavoured to establish peace between the king and the parliament. Southampton was one of the four noblemen permitted to follow the deceased monarch to the grave. He was a particular friend of Lord Chancellor Clarendon, and, at the Restoration in 1660, was appointed Lord High Treasurer, which office, notwithstanding his remonstrance against the prevailing system of trafficking for places and the proposed bill for a so-called liberty of conscience, he retained to the end of his life. He was the father of Rachel, Lady Russell.

Description.—To the waist, the face seen in three quarters, turned to the left; with long dark hair. A silver star is embroidered on his black cloak. Light admitted from the right-hand side.

Similar pictures are at Woburn Abbey and Hardwick Hall.

Purchased by the Trustees, May 1883. (681.)

Dimensions.—2 ft. 4½ ins. by 1 ft. 11¼ ins.

ELIZABETH VERNON, COUNTESS OF SOUTHAMPTON.

Dates not known.

Painted by Paul van Somer.

Fourth daughter of John Vernon, Esq., of Hodnet, in Shropshire, and niece of Walter Devereux, Earl of Essex. Married Henry Wriothesley, third Earl of Southampton, the friend of Essex and patron of Shakspeare. She is mentioned in the "Sidney Papers," by Rowland White, as "the fair Mrs. Vernon." Her brother, Sir Robert Vernon, was created K.B. by Queen Elizabeth, and made Comptroller of Her Majesty's household. She survived her husband, who died in 1624, many years.

Description.—The half-length figure of a young lady in the costume of James I.'s reign, turned to the right, raising her right hand, which has a jewelled ring on the little finger, to a large ornament at her breast, consisting of a letter S, with a pearl pendent from it. Her yellow ruff is crossbarred and fits close to the cheek. The head-dress is composed of lace with pearls standing erect from it, and a large red lily at the back of the ear. Her earring is peculiar, consisting of a double ring passing through the lobe. A jewelled collar hangs in front from shoulder to shoulder, and an oval enamelled case or "picture-box" at her left breast. The cuffs of her sleeve are composed of white lace laid upon scarlet, and a string of beads passes round her wrist. The face is turned in three quarters to the right, and her eyes, of a rich brown colour, are turned upon the spectator. The cheeks pink, lips clear red, and the hair a rich dark brown.

Painted on panel composed of three pieces joined vertically.

There is a curious picture of this lady, as a girl combing her hair, at Boughton, Northamptonshire. Other portraits of her are at Welbeck and at Sherborne Castle. One from the latter was contributed by the Hon. G. Wingfield Digby to the 1866 National Portrait Exhibition, No. 344 of the catalogue. Another is preserved at Woburn Abbey, in which she wears a Mary Queen of Scots' head-dress and a double ruff, with a "picture-box" attached to her left breast.

Transferred, June 1879, from the British Museum, to which it had been presented in 1758 by Dr. Gifford, as a portrait of Mary Queen of Scots. (570.)

Dimensions.—2 ft. 4½ ins. by 1 ft. 7½ ins.

ROBERT SOUTHEY, LL.D. 1774–1843.

Drawn by Henry Edridge, A.R.A.

Poet Laureate. Born at Bristol; the son of a linendraper of that city. In 1788 he was sent to Westminster School, and he completed his education at Balliol College, Oxford. Subsequently he accompanied his uncle, the Rev. Herbert Hill, in a journey through part of Spain, and in a residence of half a year at Lisbon. Marrying early, he in 1804 established himself at Keswick, in Cumberland, where, in continued study and composition, he passed the remaining 40 years of his life. No man in our history has been more zealously devoted to literature, or has brought to it more rich and varied contributions. Within the limits of this notice it is only possible to enumerate his principal works. These were, in poetry, the epics "Joan of Arc," "Thalaba," the "Curse of Kehama," and "Roderick, the Last of the Goths;" and in prose, the "History of Brazil," the "History of the Peninsular War," the "Life of Nelson," and the "Life of Wesley." His own Life and Correspondence, in six volumes, was published in 1849, by his son, the Rev. Charles Cuthbert Southey.

Description.—A full-length figure, on a small scale, seated in an armchair to the right, holding a book open with both hands against a table, on which are placed other books and writing materials. A distant view of Derwentwater appears beyond. He wears a black coat, plain white cravat, pantaloons, and slippers. His right leg crosses over the other. The face is seen in three quarters to the right, his very dark eyes looking forward in the same direction. Behind him, on the extreme left, is a long hanging curtain. Signed in the left-hand corner. "H. Edridge, 1804."

Drawn in lead pencil upon white paper, and washed over with water colour.

This portrait was engraved in stipple, by Blood, for the "European Magazine," in 1814.

Purchased by the Trustees, February 1861, from the collection of Grosvenor Charles Bedford, Esq., Southey's friend, schoolfellow, and correspondent. (119.)

Dimensions.—11 ins. by $8\frac{1}{4}$ ins.

(a.) **ANOTHER PORTRAIT.**

Painted, at the age of 22, by Peter Vandyke.

Description.—A bust portrait, wearing a black coat, yellow waistcoat, and white neckcloth with large tie. The close-shaven, youthful face is seen turned in three quarters to the right. The very dark sepia-brown eyes look at the spectator. The complexion is pale and the lips light red; the hair and eyebrows are very dark sepia brown. The background a plain grey.

This was painted for Mr. Joseph Cottle of Bristol, in 1796.

Purchased by the Trustees, March 1865. (193.)

Dimensions.—1 ft. $9\frac{1}{4}$ ins. by 1 ft. $5\frac{1}{4}$ ins.

(b.) **ANOTHER PORTRAIT.**

Drawn, at the age of 22, by Robert Hancock.

Description.—Small size, seen to the waist, in black coat and white waistcoat, wearing long hair, seated in a chair. Face seen in profile turned to the left. Dark and sharply defined eyebrows.

Drawn in black chalk upon white paper.

This portrait was executed for Joseph Cottle of Bristol, 1796, and engraved by R. Woodman for Cottle's "Reminiscences."

Purchased by the Trustees, May 1877. (451.)

Dimensions.— $6\frac{1}{2}$ ins. by $5\frac{1}{2}$ ins.

JOHN SPEED. 1555–1629.

Painter unknown.

Historian, compiler, and topographer. Born at Farrington in Cheshire. He was brought up as a tailor, but through the generosity of Sir Fulke Greville was enabled to relinquish that occupation and qualify himself for the pursuit of literature, and the study of antiquities. He was a freeman of the Company of Merchant Taylors in London. In 1606 he published a work entitled "The Theatre of Great Britain." His "History of Great Britain," usually called his "Chronicle," richly adorned with seals, coins, and medals from the Cotton collection, was first published in

1611. His "Genealogies of Scripture," a set of tables of Scripture Genealogy, exhibited in the form of pedigrees, was bound up with all the early editions of the present version of the Bible. Granger says (vol. III., page 147) that "his History was, in its kind, incomparably more complete than all the histories of his predecessors put together." He was also author of "A Cloud of Witnesses." His monument, with his effigy to the waist, resting his right hand on a book, and his left on a skull, is on the south wall of St. Giles's, Cripplegate.

Description.—To the waist. The face is turned nearly in profile towards the left, wearing a black cap, and gown with short frill of Queen Mary's time, seen above the standing collar of his dress; long beard.

Painted on panel, composed of three pieces joined vertically.

Transferred from the British Museum, June 1879. (571.)

Dimensions.—1 ft. 10 ins. by 1 ft. 5 ins.

MARQUESS OF STAFFORD.

See GROUP OF PATRONS OF ART, page 518.

JAMES, FIRST EARL STANHOPE. 1673–1721.

Painted by Sir Godfrey Kneller.

General. Son of the Hon. Alexander Stanhope, a distinguished diplomatist in the reigns of William III. and Anne, and grandson of Philip, first Earl of Chesterfield. Born at Paris. Commander of the British army in Spain during the latter years of the War of the Succession. In 1708 he reduced Port Mahon, annexing to our dominion the island of Minorca. On July 27th, 1710, he gained the victory of Almenara, when he slew in battle Ameraga the General of the Spanish cavalry, and after reducing Saragossa led the Archduke Charles (or, as he was termed by the British party, King Charles III. of Spain) in triumph to Madrid. But the spirit of the people in the Castilles proved altogether hostile, and General Stanhope, in conjunction with Marshal Staremberg, found it necessary to commence their retreat to Aragon in the midst of winter. In January 1711, Stanhope, being pursued and attacked by the French under the Duke de Vendôme, was compelled to surrender at Brihuega, and he remained in captivity until the conclusion of the Peace of Utrecht. During the reign of George I. he filled in succession the offices of Secretary of State and First Lord of the Treasury, and had the principal direction of foreign affairs, and he was still in office at the period of his early death. He was first raised to the peerage as Viscount Stanhope of Mahon in 1717, and was promoted to an earldom in the following year.

Description.—A half-length figure, standing towards the left, wearing a plain white neckcloth, and a dark blue coat and gilt buttons over a richly damascened breast-plate, beneath which are seen the flaps of a yellow coat with large pockets. He grasps a bâton of command in his right hand, and rests the other on his hip. The close-shaven face is seen in three quarters to the right, and the small very dark eyes look keenly at the spectator. The lips are bright red with a tinge of grey round the mouth; the eyebrows pale brown. His hair is very full and dark sepia-brown, falling in masses on each side, concealing the ears. The background is composed of a dark cloudy sky, and an engagement of cavalry, representing an incident in the battle of Almenara, on the extreme left. (See a medal that was struck to commemorate the event.) The artist's signature, partly obliterated, may be observed in the right-hand corner.

Presented, March 1857, by Earl Stanhope, P.S.A. (6.)

Dimensions.—3 ft. 8 ins. by 2 ft. 11½ ins.

CHARLES, THIRD EARL STANHOPE. 1753-1816.

Drawn, in crayons, by Ozias Humphry, R.A., 1796.

Politician and patron of men of science. Educated at Geneva, and succeeded his father Philip, the second Earl, in 1786. He was distinguished by his independent views, great scientific attainments, and powers of invention. To the latter were due the first application of steam to navigation and the introduction of improvements in the art of printing and stereotyping which superseded all previous arrangements. The mechanical principle of the "Stanhope Press" is still dominant. He not only cultivated improvements in architecture and the useful arts, but extended his studies to music and the science of tuning, and conducted various original experiments in electricity. For his lordship's correspondence with the Board of Admiralty on the subject of steam navigation, dated December 1795, see the "Life of William Pitt," by Earl Stanhope, 1861, vol. II., page 397. He died at Chevening. Lady Hester Stanhope, one of his daughters by his first wife, a sister of the second Earl of Chatham, acquired celebrity from her long residence in Syria and her influence among the people.

Description.—Seen to the waist, directly facing the spectator, wearing a serge drab coloured coat, with a broad cape buttoned on the breast, and a plain white cravat with a short frill below it. The close-shaven face is turned in three quarters to the right; his small bright blue eyes fixed on the spectator. The head is quite bald, with the exception of some reddish-brown hair above the ears. The eyebrows are yellow-brown and broad. The lips clear bright red. The background an intensely deep blue, with part of a stone pilaster introduced on the extreme left.

Presented, November 1873, by Earl Stanhope, P.S.A. (380.)

Dimensions.—1 ft. 11 ins. by 1 ft. 7 ins.

**PHILIP HENRY, FIFTH EARL STANHOPE, D.C.L., F.R.S.,
P.S.A. 1805–1875.**

A marble bust, after Lawrence Macdonald.

Historian, politician, and essayist. Born at Walmer, and educated at Christ Church, Oxford. He became Viscount Mahon in 1816, and was elected in 1832 M.P. for Wootton Bassett, and afterwards for Hertford. His services to literature were very considerable, and his writings numerous. His earliest production was a "Life of Belisarius," in 1830. This was followed in 1832 by a "History of the War of Succession in Spain." His Life of Condé, "Essai sur la Vie du Grand Condé," was originally written in French, 1842, and his best known work, a "History of England from the Peace of Utrecht," was commenced in 1836. The "Life of the Rt. Hon. William Pitt," and the "Reign of Queen Anne" were published respectively in 1861 and in 1870. Lord Mahon was elected President of the Society of Antiquaries in 1846. He succeeded his father as Earl Stanhope in 1855. Having carried an address in the House of Lords, 4th March 1856, for the establishment of the National Portrait Gallery, he was at once appointed chairman of the Board of Trustees, and held that office till his death. He founded the Stanhope Prize for the study of modern history at Oxford, and in 1858 was elected Lord Rector of the University of Aberdeen.

Description.—A plain drapery passing round the shoulders, with the end falling on his right side, so as to leave the neck bare. The face is turned nearly in front. The hair flowing and clustered at the sides; the whiskers trimmed short. The eyeballs not indicated. There is no writing at the back.

The original bust, which is now at Chevening, was executed at Rome in 1854.

Presented by his son Arthur Philip, Earl Stanhope, F.S.A., May 1878. (499.)

THOMAS STANLEY. 1625–1678.

Painted by Sir Peter Lely.

Scholar and author. Born at Cumberlow, in Hertfordshire; the son of Sir Thomas Stanley. Educated under the tuition of Fairfax, the translator of Tasso. In 1639 he entered Pembroke Hall, Cambridge, and took his degree in 1641. He published several original English and Latin poems, and translated various French, Italian, and Spanish poems into English; but his greatest work was his "History of Philosophy," "containing the lives, opinions, actions, and discourses of the philosophers of every sect." It was issued in folio, in three parts, from 1655 to 1662, and went

through several editions. It was translated into Latin by Leclerc in 1690. His edition of the "Tragedies of Æschylus," with the Greek scholia and a Latin translation, published in 1664, folio, was one of the best that had at that time appeared.

Description.—Seen to the waist, and turned to the left, wearing a black satin cloak and a plain white square-cut collar fitting close to the cheek. His close-shaven, fresh, and youthful face is turned in three quarters to the left; the dark eyes looking at the spectator. His very long, dark, chestnut hair is parted in the middle of the forehead, and hangs down in flowing tresses on each side, concealing the ears. Inscribed in modern characters on the plain dark brown background, "*Thomas Stanley Armiger Philosophia Hist. Conditor.*"

The engraving by Faithorne, prefixed to the first edition of his "History of Philosophy," is very similar to this picture.

Purchased by the Trustees, July 1863. (166.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

SIR GEORGE STAUNTON. See **MACARTNEY.**

REV. HENRY STEBBING, D.D. Died 1763.

Painted by Joseph Highmore.

A learned divine, educated at Cambridge. 'Archdeacon of Wilts. Having greatly distinguished himself in the Bangorian controversy, as the opponent of Hoadly, he was appointed Chancellor of Salisbury by Bishop Sherlock. He also attacked Warburton's "Divine Legation of Moses." His other works were "Sermons on Practical Christianity," and "Polemical Tracts on the subject of Heresy," published at Cambridge in folio, 1727.

Description.—To below the knees, seated in a red-backed chair towards the left, wearing a black gown, clerical bands, and a white wig, fitting close round the face. His right arm rests on a red-covered table with two books lying on it. A curtain descends from the left. He holds a prayer-book downward, with his forefinger between the leaves. His left hand rests on his knees. The face is seen in three quarters turned towards the left. His very dark eyes are fixed on the spectator, and the expression of his countenance is somewhat melancholy. The eyebrows are faintly marked; the face entirely shaven. Light is admitted from the right hand. Signed in black on dark yellow brown in right-hand lower corner "*Joe. Highmore, pinx. 1767.*"

Transferred, June 1879, from the British Museum, to which it had been presented by his grandson, Henry Stebbing, Esq., in 1813. (572.)

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

SIR RICHARD STEELE. 1671–1729.

Painted, in 1712, by Jonathan Richardson.

Author. Born at Dublin, of English parents; educated at the Charterhouse, and then at Merton College, Oxford. He displayed

an early talent for dramatic composition, but it was not till 1702 that his first successful comedy, "The Funeral, or Grief à la Mode," was produced. His most important writings, in conjunction with Addison, who had been his friend at school, were in the "Tatler," commenced in April 1709; the "Spectator," begun in March 1711; and the "Guardian," first published, March 1713. In the last Parliament of Queen Anne, Steele had been elected member for Stockbridge, in Hampshire. From this seat he was expelled for his writings in the "Englishman" and the "Crisis." But on the accession of the House of Hanover he received the lucrative and sinecure appointment of surveyor to the royal stables of Hampton Court, and was again admitted into the House of Commons as member for Boroughbridge. He received the honour of knighthood the same year, 1715.

Description.—The figure is seen to the waist, turned to the right, wearing dark coat without any collar, and a plain white cravat, the long ends of which hang straight down. The close-shaven ruddy face is turned in three quarters to the left, and the very bright dark-brown eyes look away in the same direction. The eyebrows are broad and dark. His very dark rich brown curly hair hangs down on each side concealing the ears. The lips are clear red, with a bluish tinge round the mouth, and the chin is double. Background plain dark rich brown.

This portrait was engraved in mezzotinto by John Smith.

Purchased by the Trustees, March 1863. (160.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

**CATHERINE STEPHENS; AFTERWARDS COUNTESS OF ESSEX.
1794–1882.**

Painted by John Jackson, R.A.

A celebrated vocalist, who first appeared in London on the operatic stage as Mandane in "Artaxerxes." She sang principally at the Ancient Concerts, and excelled in music of a pathetic character. In 1838 Miss Stephens married George Capel Coningsby, fifth Earl of Essex, and was left a widow in the following year.

Description.—Seen to the waist within an oval grey spandril. The figure is turned to the left, wearing a deep crimson dress trimmed with gauze and a loose ruff of the latter material, leaving the neck partly uncovered. Her face is turned in three quarters to the left, with very black hair, and fair complexion. Her dark hazel eyes are fixed on the spectator. She holds a piece of music to the left in her left hand, and the other, only partly seen, is raised to her bosom. The background is grey of various tones. Light is admitted from the right-hand side.

This picture was exhibited at the Royal Academy in 1822.

Deposited by the Trustees and Director of the National Gallery, November 1883 (Vernon Collection). (702.)

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

GEORGE STEPHENSON. 1781–1848.

Painted by Henry W. Pickersgill, R.A.

Distinguished engineer. Born at Wylam, in Northumberland; the son of a colliery fireman. He was the first to apply the locomotive steam-engine to railways for passenger traffic. He patented his locomotive in 1815, and constructed the first railway, that between Liverpool and Manchester, which was opened in 1830. He was chief engineer to most of the lines of railway made during the succeeding ten years. He died at his seat at Tapton, in Derbyshire.

Description.—A half-length figure, seen within gilt oval spandril, seated in a green-backed chair, facing the spectator. He wears a suit of black, with a white cravat, and a small shirt-collar standing above it. He holds a paper before him with both hands. His fresh-coloured face is turned in three quarters to the left, and the bright dark grey eyes look away in the same direction. The hair and whiskers are silvery grey, whilst the eyebrows are broad and of a very dark sepia-brown. The background is plain dark brown. Light admitted from the right-hand side.

Purchased at the sale of the artist's works, July 1875. (410.)

Dimensions.—3 ft. 7½ ins. by 2 ft. 10 ins.

ANOTHER PORTRAIT.

Marble bust sculptured, in 1846, by Joseph Pitts.

Description.—Wearing a cloak folded over a rough shirt, which has a large collar turned over and wide spread, so as to leave the neck bare. The face is turned towards his right shoulder; the eyebrows very bushy, and the hair brushed upwards from the forehead. The whiskers are short and trimmed to form a curve upon the cheek. The eyeballs are not indicated. The marble is plain at the back.

From the collection of E. L. Betts, Esq.

Purchased by the Trustees, June 1868. (261.)

SIR WILLIAM STIRLING-MAXWELL, BART., K.T.,
M.P. 1818–1878.

A bust, modelled by Francis J. Williamson.

The only son of Mr. Archibald Stirling, of Keir, and Elizabeth daughter of Sir John Maxwell, Bart., of Pollock. Distinguished for his learning and liberal cultivation of art and literature, especially in relationship to the Spanish peninsula. He was educated at Trinity College, Cambridge, whence he proceeded M.A. in 1843. His first published works, "The Annals of the Artists of Spain," 1848, and "The Cloister Life of Charles V.," 1852, were the result of a long and searching inquiry in the

libraries of Paris and the cloister of St. Juste. In 1852 he entered Parliament as member for Perthshire, and in 1865 succeeded his maternal uncle in the baronetcy of Maxwell of Pollock. He was chosen Lord Rector of St. Andrew's University in 1863, and of Edinburgh in 1871, and Chancellor of Glasgow University in 1875. In the following year he was distinguished by nomination as a Knight of the Thistle. Through his liberality in reproducing rare works of historical art, a superior taste for knowledge was fostered. He married, as his second wife, shortly before his decease, Caroline, daughter of Thomas Brinsley Sheridan, and widow of the Hon. George C. Norton. Sir William died at Venice. The closing years of his life were devoted to the preparation of a life of Don John of Austria, which was published after his death in magnificent form.

Description.—A head, the size of life, with bare neck. The eyeballs are not indicated. The head is bald, with short beard and moustaches. The face turned slightly towards his right side. Inscribed at the back—"F. J. Williamson, Sc. Esqr 1873."

Presented by the artist, November 1884. (728.)

Dimensions.—Height 1 ft. 10½ ins.

CAROLINE, LADY STIRLING-MAXWELL. 1808-1877.

Bust, modelled by Francis J. Williamson.

Authoress. Known during the period of her literary career as the Hon. Mrs. Norton. Granddaughter of the Right Hon. Richard Brinsley Sheridan. Her first husband was the Hon. G. C. Norton, brother of Lord Grantley; she married secondly, in 1877, Sir William Stirling-Maxwell, of Keir, Bart., and died June 15 in the same year. Her writings are numerous, among them "The Lady of La Garaye" and "Old Sir Douglas."

Description.—A head, the size of life, the face turned slightly to her left side. The hair, plainly rolled at the sides, is encircled with a band of jewels. Neither necklace nor earrings are introduced. Inscribed at the back—"F. J. Williamson, Sc. Esqr 1873."

Presented by the artist, November 1884. (729.)

Dimensions.—Height 1 ft. 9½ ins.

THOMAS STOTHARD, R.A. 1755-1834.

Painted by James Green.

Born in London. Historical painter, chiefly, however, in ornamental decoration and illustrations for books. The mural paintings on the staircase of Burghley House may be cited as a

specimen of his powers on a more extended scale; but his "Canterbury Pilgrims," his "Boadicea," and his illustrations to Rogers's Poems are perhaps the designs by which his highest popular reputation was attained.

Description.—A venerable figure, with silvery-grey hair, seen to the waist, seated to the left, and wearing a plain black coat and white necktie. He holds his spectacles folded in his left hand. The aged and closely-shaven face is seen in three quarters turned to the left, and his dark eyes look at the spectator. The hair is very full, and the eyebrows grey and bushy. The side of the nose is in shadow. The background is plain dark brown. Signed and dated "*James Green, 1830.*"

This portrait was engraved in stipple, as a vignette, by E. Scriven for Arnold's "Library of the Fine Arts," 1838.

It was exhibited at the Royal Academy in 1830, No. 581 of the catalogue.

Presented, February 1857, by J. H. Anderdon, Esq., who had purchased it at the sale of the collection of Mr. Samuel Rogers, May 1856, No. 632 of the catalogue. (2.)

Dimensions.—2 ft. 5 ins. by 2 ft.

WILLIAM SCOTT, LORD STOWELL. 1745–1836.

A marble bust, sculptured by William Behnes.

One of the most illustrious members of the legal profession. Born at Heworth, on the Tyne; son of a coal-fitter at Newcastle, and elder brother of Lord Chancellor Eldon. He was educated at the Newcastle Royal Grammar School, and entered the University of Oxford in 1761. The following year he was admitted of the Middle Temple. He entered Doctors' Commons, and was called to the bar 1780. Having become a member of the famous Literary Club, he was on terms of close friendship with Dr. Johnson, and accompanied him on his journey towards the Hebrides from Newcastle to Edinburgh in 1773. He received the honour of knighthood in 1788. His superior powers led to numerous appointments, and among them may be named those of Judge of the Consistory Courts in 1788, Advocate-General, Vicar-General to the Archbishop of Canterbury, Master of the Faculties in 1790, and Judge of the High Court of Admiralty in 1798. He was elected member for the University of Oxford in 1801, and retained this seat till his elevation to the peerage in 1821.

Description.—A full drapery wrapped round the shoulders leaving the neck bare and showing the top border of an under garment. The aged face is turned slightly towards his left side. The eyebrows are bushy and the thin hair brushed away from the face. The whiskers are trimmed very short. The eyeballs are not marked; the mouth is partly open, and the chin double. Inscribed at the back—"W. BEHNES SC. LONDON 1824."

Purchased by the Trustees at the sale of the Library of the College of Advocates, Doctors' Commons, April 1861. (125.)

STRATFORD CANNING, VISCOUNT STRATFORD DE REDCLIFFE, K.G. 1788–1880.

Painted by George Frederick Watts, R.A., LL.D.

Diplomatist ; for a long period known as Sir Stratford Canning. A cousin of the Prime Minister, George Canning. Born in London, and educated at Eton and King's College, Cambridge. In 1808 Canning was attached to Sir Robert Adair's special mission to Constantinople, and he was present at Vienna during the congress of plenipotentiaries in 1814. Ten years later he was sent to St. Petersburg to ascertain the intentions of the Czar with respect to Greece, and in 1841 succeeded Lord Ponsonby as ambassador at Constantinople, from which time he exercised a supreme influence over the councils of the Porte, and efficiently supported the British Government during the Russian War. On being raised to the peerage, in 1852, he assumed the title "de Redcliffe," in reference to his famous ancestor, William Canynge's foundation of St. Mary Redcliffe at Bristol. Lord Stratford was elected a Knight of the Garter in December 1869.

Description.—Seen to the waist, the size of life, wearing an ermine cape with a black necktie and white shirt and collar. The face is turned in three quarters to the left with long silvery grey hair, whiskers and eyebrows, the latter being full and bushy. His clear blue eyes are fixed on the spectator. The background dark rich crimson. The side of his nose is in shadow. Signed in red letters upon the ermine cape "G. F. Watts." Painted on thin mahogany panel.

This picture was begun at Constantinople the year after the Crimean War. It was exhibited at the Grosvenor Gallery in 1882, No. 197 of the catalogue.

Presented by the artist, June 1883. (684.)

Dimensions.—1ft. 11½ ins. by 1 ft. 7½ inches.

ANOTHER PORTRAIT. A Bust, the size of life.

See LATEST ACCESSIONS, page 527.

ASHES STRICKLAND. 1797–1874.

Painted, in 1846, by J. Hayes.

Author of "Lives of the Queens of England and Scotland."

Description.—A half-length figure, standing facing the spectator, dressed in black velvet with short sleeves, holding before her with both hands a partially unrolled manuscript. Her face is turned in three quarters towards the right; her dark eyes looking in the same direction. Her very dark hair falls in ringlets on each side, concealing the ears. She rests her left arm on a stone circular pedestal, and a pearl bracelet is on her right wrist.

This portrait was engraved by F. C. Lewis as a frontispiece to her "Lives of the Queens of England," 1851.

Presented, March 1875, in accordance with her will, by her sister Mrs. Gwillym. (408.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

JOSEPH STRUTT. 1749–1802.

Drawn in crayons by Ozias Humphry, R.A.

Antiquary and engraver. Born at Springfield, in Essex. Author of "Dress and Habits of the People of England," "English Sports and Pastimes," and a "Dictionary of Engravers." Died in London. His unfinished romance, "Queen Hoo Hall," was completed after his death by Sir Walter Scott.

Description.—Seen to the waist, turned to the left, wearing a dark blue coat, buff waistcoat, and a plain white neckcloth. His round, closely-shaven face is seen in three quarters to the left; the blue-grey eyes fixed on the spectator. The eyebrows are broad and of a pale brown colour; the hair a reddish yellow. The full cheeks and lips are red; the chin double. The folds of a bluish-green curtain compose the background.

This picture has been engraved in line by J. Ogborne.

Presented, May 1871, by Capt. H. J. Strutt. (323.)

Dimensions.—1 ft. 7½ ins. by 1 ft. 5 ins.

JAMES STUART. 1713–1788.

A miniature on ivory; painter unknown.

Architect; author of the "Antiquities of Athens," and the first of modern times to introduce a knowledge of the true Greek architecture to the west of Europe. Hence his frequent designation of "Athenian" Stuart. The death of his father, a mariner, left him at a very early age the sole support of a mother and large family, whom he maintained principally by painting ladies' fans. In 1742, however, he was enabled to visit Rome, where he resided for seven years. During that time he painted industriously, and studied languages and antiquities at the Propaganda; and in 1750, under the patronage of the reigning pontiff, Benedict XIV., he published an essay at Rome, "De Obelisco Cæsaris," &c. Being encouraged by numerous friends and subscribers, Stuart and his friend Revett determined to explore the almost forgotten ruins of Athens. They reached their destination in 1751, and remained in Greece till the close of 1753, returning to England in 1755. Only the first volume of the "Antiquities" was published (1762)

during Stuart's lifetime. The subsequent volumes, edited by Newton and Reveley, appeared in 1790 and 1794.

Description.—A bust portrait, turned to the left, wearing a dull red coat, and plain white cravat. His closely-shaven face, with pale complexion and double chin, is seen nearly in profile turned to the left, the small dark eyes looking forward in the same direction. His hair is powdered grey, and gathered in a long black queue behind, with two rows of curls at the sides, covering the ears. A pilaster is introduced in the background to the extreme left.

Presented by his son, Lieut. James Stuart, R.N., November 1858. (55.)

Dimensions.— $2\frac{1}{2}$ ins. by 2 ins.

MRS. ELIZABETH STUART. 1762-1799.

A miniature on ivory; painter unknown.

Second wife of James Stuart, the architect.

Description.—Wearing a red dress with open neck, and very dark sepia-brown hair, dressed high, and decorated with strings of pearls and strips of red ribbon. Her face is seen almost in profile to the right, the eye small and dark; no necklace and no earring. The base of a column appears in the background on the extreme right.

Presented by her son, Lieut. James Stuart, R.N., November 1858. (55.)

Dimensions.— $2\frac{1}{2}$ ins. by 2 ins.

STUART. *See respectively under CHARLES, JAMES, AND YORK.*

SIR JOHN SUCKLING. 1609-1641.

Painted by Theodore Russell, after Van Dyck.

Poet and courtier. Distinguished by his brilliant and ready wit. Son of the Comptroller of the Household to James I. Educated at Cambridge. Served abroad in the wars of Gustavus Adolphus. He sat in the Long Parliament and endeavoured to procure the escape of Strafford from the Tower of London. He raised a magnificently accoutred troop of horse, which, however, proved deficient in valour, for the King's service in Scotland. He was one of the first professed admirers of Shakspeare. The well-known song, "Why so pale and wan fond lover?" is typical of his compositions. He died at Paris.

Description.—Small size, to the waist. He wears a crimson mantle over a black dress, and a plain square-cut falling collar. His face is seen in three quarters turned to the left. The hair is of a rich brown colour, worn very long.

Copied from a full-length picture by Van Dyck, which originally belonged to Lady Southcoote, Suckling's sister.

Another repetition, also full length, is at Knole Park, the residence of Lord Sackville.

Purchased by the Trustees from the collection of Mr. Robert Vernon, May 1877. (448.)

Dimensions.—Panel, 1 ft. 1½ ins. by 11 ins.

CHARLES BRANDON, DUKE OF SUFFOLK, K.G. 1485–1545.

Painter unknown.

The chosen companion of Henry VIII. in early life, and husband of his sister Princess Mary, widow of Louis XII., King of France. His father, William Brandon, had attended Henry VII. when in exile; was standard bearer, on the side of Lancaster, at Bosworth Field, and slain there by the hand of King Richard. Charles Brandon was created K.G. in 1513, and after the expedition of Therouenne and Tournay was elevated to the peerage as Viscount L'Isle. In the following year he became Duke of Suffolk. In 1517, with the full approval of the Kings of England and France, he wedded Mary the Queen Dowager of France, whom he survived. She was his third wife. At the tournament which he held at his wedding, he adopted the following motto, the trapping of his horse being half cloth of gold and half frieze:—

“ Cloth of gold do not despise,
Tho' thou art matcht with cloth of frieze;
Cloth of frieze, be not too bold,
Tho' thou art matcht with cloth of gold.”

Brandon attended his Royal Master at the celebrated “Field of the Cloth of Gold” in 1520. Three years later he invaded France with a force of 12,000 men. He opposed the Northern rioters in 1536, and reduced Boulogne in 1544.

Description.—A half-length figure seated, facing the spectator, in a square-backed armchair, of the curule form, with four gilt knobs. He wears a plain black flat-topped cap with flaps covering the ears, and outer robe faced with brown fur, over which is laid the collar of the Garter, composed of knots and roses, with a small group of St. George and the Dragon, in which the horse gallops to the right, pendent from it. His crimson sleeves are peculiarly patterned. His right hand is covered with a dark brown glove. His left, decorated with solid gold rings on the first and smallest fingers, holds a bunch of pansies and pinks. His pale, much-worn face is seen nearly in full, but slightly directed to the right; the grey eyes looking forward in the same direction. His beard is white and cropped very short. The folds of a dark brown curtain are introduced behind on the extreme left; the rest of the background is dark brown. Only the balls of the chair and the finger-rings are actually gilded; the former are shaded with transparent brown colour. Light is admitted from the right-hand side.

This picture, which represents him in advanced age, came from the Manor House, Southwick, Northamptonshire. There are contemporary repetitions of it at Woburn Abbey and Longleat.

Portraits of Brandon in the prime of life, united with Mary, Queen Dowager of France, are at Woburn Abbey and the Earl of Yarborough's.

Purchased by the Trustees, February 1879. (516.)

Dimensions.—2 ft. 10 ins. by 2 ft. 4½ ins.

HENRY GREY, DUKE OF SUFFOLK, K.G. Died 1554.

Painted by Joannes Corvus.

Father of Lady Jane Grey. Son of Thomas Grey, Marquess of Dorset. Married Lady Frances Brandon, daughter of Charles, Duke of Suffolk. On the death of Edward VI. he proclaimed his daughter Queen, for which he was imprisoned in the Tower, but after a brief confinement was released. He soon afterwards joined Sir Thomas Wyatt's rebellion, and again proclaimed Lady Jane Queen. This resulted in the execution of the latter and her husband Lord Guildford Dudley, and the Duke himself was beheaded on Tower Hill.

Description.—A half-length figure, standing to the right, wearing a white dress barred with gold, fitting close up to the neck and terminating in a white lace ruff, which encroaches upon the cheeks. His jerkin, or overcoat, is of a dark brown colour faced with rich fur, and having a row of gilt buttons down the outside of each sleeve extending from the shoulder to the wrist. The face is seen in three quarters turned to the right, the dark eyes looking at the spectator. His cheeks are shaven, and the beard and moustaches curiously cut and of a deep brown colour tinged with grey. The collar of the Garter is composed of knots and roses, and in the group pendent from it the figures of the Saint and the Dragon are gilt, and the horse, galloping to the right, is enamelled white. His black cap is encircled by a band of jewels, and a white feather is fastened to it on his right side. His left hand grasps the hilt of a sword, and the right is planted on his hip. No rings are introduced. The lace on the cuffs and ruffs also is edged with small points or dentelles. The background is plain dark brown. The picture is elaborately gilt.

A similar picture to this, in the possession of the Marquess of Salisbury at Hatfield, has been engraved by W. Freeman in Lodge's "Portraits," pl. 25.

Purchased by the Trustees, July 1867. (247.)

Dimensions.—3 ft. 1½ ins. by 2 ft. 2½ ins.

ANNE CHURCHILL COUNTESS OF SUNDERLAND.

See LATEST ACCESSIONS, page 527.

HENRY HOWARD, EARL OF SURREY, K.G. 1516–1547.

Painter unknown.

Poet and soldier. Eldest son of Thomas, third Duke of Norfolk, the Lord Treasurer of England, and Elizabeth, daughter of Edward Stafford, Duke of Buckingham. He was brought up as companion to Henry Fitzroy, Duke of Richmond, the natural son of Henry VIII.,

after whose death he travelled in Germany and Italy. At Florence he proclaimed the beauty of "the fair Geraldine," a daughter of the Earl of Kildare, and fought in her honour according to the ancient laws of chivalry. In May 1540 he distinguished himself at a tournament held at Westminster. In 1542 he served in the army against the Scots, and in 1544 was chosen to head the forces sent to invade France, and appointed Governor of Guisnes and Boulogne. He suddenly lost the King's favour, was superseded by the Earl of Hertford, and, after a hurried trial, was beheaded on Tower Hill. Besides his well-known love verses, Surrey made a translation of two books of Virgil's *Æneid*, which is the earliest specimen of blank verse in the English language.

Description.—To the waist, wearing a black cap and white feather, a dark dress, with a small frill at the neck, and the collar of the Garter with the badge of St. George in an oval hanging from it. The face is seen in three quarters, turned to the left. His very dark brown eyes are fixed on the spectator. The cheeks are smooth and ruddy. His moustaches and beard are of a rich chestnut colour; the latter is forked.

Compare portraits at Arundel Castle and Knole Park. One of the heads among the Holbein drawings at Windsor bears considerable resemblance to this.

Presented, May 1880, by Thomas Stainton, Esq. (611.)

Dimensions.—Panel, 1 ft. 3½ ins. by 10½ ins.

H.R.H. AUGUSTUS FREDERICK, DUKE OF SUSSEX, K.G.
1773–1843.

Painted at Rome by Guy Head about 1798.

Sixth son of King George III. Born at Buckingham House, St. James's. He completed his education abroad at the University of Göttingen, after which he travelled in Italy, and there, at Rome, before coming of age, and in disregard of the Royal Marriage Act, wedded the Lady Augusta Murray, daughter of John, 5th Earl of Dunmore. His early adoption of liberal politics debarred him from receiving profitable appointment from the Crown, and it was not till November 1801 that he was created by patent Baron Arklow, Earl of Inverness, and Duke of Sussex. He zealously advocated the advancement of education, parliamentary reform, abolition of the slave trade, and the removal of the civil disabilities of Dissenters and Jews. His Royal Highness was President of the Society of Arts and a Vice-President of the Literary Fund. In 1830 he became President of the Royal Society. The magnificent library which he had formed at Kensington Palace was dispersed after his death. By his own desire his remains were deposited in the public cemetery at Kensal Green.

Description.—Seen to the waist, a standing figure, wearing the Windsor uniform, namely, a dark blue coat with gilt buttons and scarlet collar and cuffs to the sleeves, a white cravat, and frill in the front without any shirt collar, and plain white waistcoat. The round and closely-shaven youthful face is seen in three quarters to the right; his pale blue eyes looking away in the same direction. The glossy light brown hair is arranged in wavy locks. The eyebrows are dark brown and sharply defined. The mouth is full, and the lips rather open and of a bright red colour. He wears the star of the Garter on his left breast, but no ribbon. He holds a yellow glove in his left hand, and rests that arm on a stone pedestal. The hand is bare, without any rings. The background is plain rich yellow-brown. No date or signature.

This picture was exhibited at the Royal Academy in 1800, No. 30 of the catalogue.

Bequeathed by Lord Hatherley, and accepted by the Trustees, October 1881.

Dimensions.—3 ft. 1½ ins. by 2 ft. 7½ ins.

THOMAS RADCLYPPE, EARL OF SUSSEX, K.G. 1526–1583.

Painter unknown.

Ambassador from Queen Mary to the Emperor Charles V. to negotiate the articles of her marriage with Philip II. He was Lord Deputy and Lord Lieutenant of Ireland, 1556 and 1561; Lord President of the North in 1569; and Lord Chamberlain from 1572 to the time of his decease. He was the avowed rival of Robert Dudley, Earl of Leicester.

Description.—A standing figure, seen to the waist, and turned to the right, wearing a black cloak with a high-standing brown fur collar, and a pale yellow or stone-coloured vest fitting close up to the chin, and a small white lace ruff, divided in front to make room for the beard, and encroaching on the cheeks. His black cap is encircled with a row of jewels, and a red feather rises from an ensign displaying a cameo of a horseman galloping to the left and raising a sword above his right ear. The badge of St. George and the Dragon, encircled by an oval garter, hangs round his neck by an elaborately ornamented gold chain. The thumb of his right hand rests on the top of a white wand. The face is seen in three quarters turned to the right; the small and very dark sepia-brown eyes look towards the spectator. The eyebrows are faint and of a pale grey, and the hair very dark sepia-brown. The background is a plain dark brown. No gilding is introduced on the picture.

Purchased by the Trustees, July 1870. (312.)

Dimensions.—1 ft. 10¼ ins. by 1 ft. 8 ins.

DUKE OF SUTHERLAND, K.G. 1758–1833. See GROUP OF PATRONS OF ART, page 518.

JONATHAN SWIFT, D.D. 1667–1745.

Painted by Charles Jervas.

Satirist. Born at Dublin and educated at Trinity College. Became secretary to Sir William Temple; but seceded from the Whigs, and in 1713 was made Dean of St. Patrick's. His first

political work was "A Tale of a Tub," published in 1704. The celebrated "Drapier's Letters" appeared in 1724, and "Gulliver's Travels" in 1727. In the latter part of his life his mental faculties entirely failed him.

Description.—A sitting figure, seen to the knees, facing the spectator. He wears a blue silk dressing-gown, a flaxen wig, and clerical bands. He rests his right arm on a book which is laid open upon a table, holding a pen in the hand. A few books, placed upright at this side, are inscribed "Æsop," "Horace," and "Lucian." He holds a square paper or letter in his left hand. There are no rings on the fingers. His close-shaven face is turned in three quarters to the right; the pale blue-grey eyes look away in the same direction. The eyebrows are dark, broad, and bushy; the cheeks pink, the lips pale red, and the chin double, with a depression in the middle of it. His wig is glossy and arranged in long curls, covering the ears and reaching to the shoulders. The square back of his chair is reddish lilac. The background a plain dark brown. Inscribed in yellow letters on the edge of the table to the left, "J. Swift, D.D."

From the collection of the late Marquess of Hastings.

Purchased by the Trustees, February 1869. (278.)

Dimensions.—4 ft. by 3 ft. 2 ins.

ALGERNON SYDNEY. 1622–1683.

Painted by Justus van Egmont.

A zealous republican. Second son of Robert, Earl of Leicester, who took him at an early age to Copenhagen and Paris. He signalised himself in Ireland as a military commander at the time when his father was appointed Lord Lieutenant in 1641. Became colonel of a regiment of horse in the army of the Parliament and Governor of Dublin, and was appointed one of the King's judges, but avoided taking an immediate share in his condemnation. He retired to Penshurst, being opposed to the Government of Cromwell and his son Richard. Sydney went in 1659 as one of the commissioners to mediate between Denmark and Sweden, and in 1677 returned to England under a conditional pardon; but in 1683, being implicated in the Rye House Plot, was arraigned before the Chief Justice Jeffreys, and, under defective evidence, found guilty. He was beheaded on Tower Hill, 7th December, and suffered death with great firmness. The executioner asked Sydney when he laid his head on the block whether he would rise again: "Not till the general resurrection; strike on," was the characteristic reply. His "Discourses upon Government" were printed in 1698, folio, and in 1763, 4to.

Description.—On a small scale. Seen to the waist, wearing a steel breastplate, and a buff sleeve with a long hanging necktie. The face is seen in three quarters to the left; the hair dark brown and long. Eyes very dark brown, looking at spectator, the cheeks smooth. Dark background and clouds crossing a yellow sky, low down to the left. Light admitted from the right-hand side.

This picture resembles one at Penshurst, which, however, shows more of the figure. He there appears resting his right hand on a

book inscribed "Libertas." In the Penshurst picture the eyes look less directly at the spectator, and the sleeve is embroidered with gold, and slashed to show the white lining in front; a column also appears in the background. It is dated "1663, *Ætatis sue* 41. *Julius Verus ab Egmonde, Pinxit, Brussels.*" See engraving in Lodge's Portraits, vol. 9, pl. 162. It was said, when exhibited at Manchester in 1857, No. 373, to be a copy of Mr. Speaker Onslow's picture.

Transferred from the British Museum, June 1879. (568.)

Dimensions.—1 ft. 5½ ins. by 1 ft. 2¾ ins.

CHARLES, LORD TALBOT. 1684–1737.

Painted by Jonathan Richardson.

Lord Chancellor. A descendant of the first and ancestor of the present Earl of Shrewsbury. His father was Bishop of Durham. He studied at Oriel College, Oxford, and in 1701 was elected fellow of All Souls, and entered of the Inner Temple in 1707. On the accession of George I. he was returned to the House of Commons as member for Tregony, and in 1717 received the appointment of Solicitor General to the Prince of Wales. In 1733 the Great Seal was entrusted to him as Lord Chancellor, and he was raised to the peerage as Lord Talbot. His untimely death in 1737 was a matter of regret and concern to all parties, for all had appreciated his great talents, his rising fame, and his most winning gentleness of manners. Pope speaks of him as of one "unspoiled by wealth," and Thomson celebrates his memory in the following lines :—

" Placed on the seat of justice, there he reigned
In a superior sphere of cloudless day,
A pure intelligence. No tumult there,
No dark emotion, no intemperate heat,
No passion e'er disturbed the clear serene
That round him spread."

Description.—A half-length figure, standing towards the right, in embroidered robes of the Lord Chancellor, wearing a long dark brown wig, which conceals the ears, and a broad spreading lace band or fall which issues from immediately beneath the chin. He rests his left hand on the top of the embroidered purse, which is placed upright on a red-covered table. His right hand hangs down at the side against the robe. The fair and close-shaven face is turned in three quarters to the right, and his very dark yellow-brown eyes look at the spectator. The eyebrows are broad, and intensely dark brown; the cheeks pink, and the lips a clear, bright red. A portion of the mace, placed upright, may be seen on the extreme right-hand side. In the dark brown background a niche is perceptible near the mace.

The engraving by Houbraken in Birch's "Heads of Illustrious Persons," pl. 79, is turned the reverse way.

Presented by the Hon. Mrs. John Talbot, May 1858. (42.)

Dimensions.—4 ft. 6 ins. by 4 ft.

SIR THOMAS NOON TALFOURD. 1795-1854.

Painted by Henry W. Pickersgill, R.A.

Judge, essayist, and dramatist. Born at Reading, and educated at the grammar school there under Dr. Valpy. He was called to the bar at the Middle Temple in 1821, and became serjeant-at-law in 1833. In 1835 appeared his successful drama of "Ion," and in the same year he was elected M.P. for his native town. In Parliament he originated measures for the security of literary copyright. In 1849 he was appointed a justice of the Common Pleas. Talfourd published numerous essays and other works, including biographies of Charles Lamb and William Hazlitt. He died very suddenly, being struck with apoplexy while delivering his charge to the grand jury at Stafford on March 13, 1854.

Description.—Seated figure, seen to below the knees, facing the spectator, in scarlet robes, holding a pen in his right hand, and looking away to the left. A clasped volume is placed against the seat. The light is admitted from the right-hand side.

Purchased by the Trustees, March 1876. (417.)

Dimensions.—4 ft. 7½ ins. by 3 ft. 7½ ins.

THOMAS TAYLOR. 1758-1835.

Painted by Richard Evans.

Known as "The Platonist." Translator of Plato, Pausanias, and Aristotle. Born in London, and educated at St. Paul's School; was for some years a clerk in Lubbock's bank, and afterwards assistant-secretary to the Society for the Encouragement of Arts, Manufactures, and Commerce. During the latter part of his life he devoted himself entirely to translating the works of Greek authors.

Description.—Seen to the knees, on a small scale, seated facing the spectator, and wearing a full suit of black, a plain white cravat, and a blue lining at the top of his waistcoat. He rests his right hand, holding spectacles, on a paper laid open on a table to the left, and the other hand rests on his knee. In the distance to the left is seen a view of the Acropolis of Athens. His close-shaven face is turned nearly in full, and the very dark bright eyes are fixed upon the spectator. The eyebrows are broad and very dark. The hair is thin and very dark, but tinged with grey. A rich crimson curtain forms the background to the figure.

Presented, July 1873, by George Scharf, Esq., C.B., F.S.A. (374.)

Dimensions.—1 ft. 1 in. by 10½ ins.

G. WATSON TAYLOR, M.P. See GROUP OF PATRONS AND LOVERS OF ART, page 517.

RICHARD GRENVILLE, EARL TEMPLE, K.G. 1711-1779.

Painted by William Hoare, of Bath, B.A.

Statesman. Eldest son of Richard Grenville, Esq., of Wotton, and Hester Grenville, Viscountess Cobham, who was created Countess Temple in her own right; brother of the Right Hon. George Grenville, M.P. He sat in Parliament as member for Buckingham from 1734 to 1752, when he succeeded to the peerage. He took a prominent part in political affairs, and was Lord Privy Seal in the administration of Lord Chatham. He died at Stowe.

Description.—Seen to below the knees, seated towards the right, wearing a suit of dull lavender colour, with grey stockings. He rests his left hand on a paper laid open on a gilt carved table, and with his finger points to the plan of a portico with steps drawn on the paper. His right hand is placed against his hip. The square purse, containing his official seal, is placed upright on the table to the extreme right. The closely-shaven face is seen in three quarters to the right, his very dark blue eyes looking at the spectator. The eyebrows are pale, and his closely-dressed wig is powdered and has a black bag behind. He wears a plain white cravat with a small lace frill below. The broad blue ribbon crosses his breast, and the star is partly seen on the further side. A dull red curtain falls behind. Inscribed above, towards the left—"RICHARD EARL TEMPLE 1760."

Formerly in the Stowe collection.

Purchased by the Trustees, May 1868. (258.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANNE CHAMBERS, COUNTESS TEMPLE. Died 1777.

Drawn by Hugh Douglas Hamilton, R.H.A.

Daughter of Thomas Chambers, of Hanworth; married, 1737, Richard Grenville, Earl Temple, K.G. She was a highly accomplished lady, and a volume of her poems was printed at Strawberry Hill.

Description.—In an oval frame, on a small scale; the figure, seen to the waist, is turned to the left, wearing a blue dress and white lace covering the shoulders. Her face is seen directly in profile to the left with grey eyes, fair complexion and white hair. Her lace cap, of the Marie Therese fashion, has a black lace over it passing under the chin. Plain blue-grey background. Signed in a curve following the outer edge of the drawing. "H. D. Hamilton, fecit 1770."

This portrait was engraved by W. Greatbach for Cunningham's edition of Walpole's Letters, 1861, vol. vi., page 82.

It was sold at Strawberry Hill in 1842, 18th day's sale, No. 89.

A picture similar to this, but not signed, is at Nuneham Courtenay, Oxfordshire. A life-sized portrait of her, also in profile, painted by A. Ramsay in 1760, is in the possession of Earl Stanhope, at Chevening.

Purchased by the Trustees, July 1867. (246.)

Dimensions.—Oval, 9½ ins. by 7½ ins.

SIR WILLIAM TEMPLE, BART. 1628–1699.

Painted by Sir Peter Lely.

An eminent writer and diplomatist; the son of Sir John Temple, Master of the Rolls in Ireland. Born in London. He was first educated at Penshurst, and afterwards at Emmanuel College, Cambridge. His eminent talents for negotiation were shown in several important transactions, and above all in the celebrated triple alliance between England, Sweden, and Holland, which was concluded in 1668, and mainly due to his energy, judgment, and address. Twice in his life he refused the great office of Secretary of State. He rather chose to pass his time at his country seat of Moor Park, in Surrey, applying himself in part to horticultural improvement, and in part to literary studies. Dr. Johnson observes of his compositions that Sir William Temple was the first writer who gave cadence to English prose. His works have been published in 2 vols. folio, 1731, and in 4 vols., folio, 1814. His letters were edited by Swift, of whom he had been the first patron. He died at Moor Park.

Description.—The figure, seen to the waist, is turned towards the right, wearing a dark reddish-brown dress and a rich lace cravat, fitting close up to the chin. His sallow face is seen in three quarters to the right, and the very dark septa-brown eyes look keenly at the spectator. The white of the eyes is very bluish. The eyebrows are broad and dark. The face is entirely shaven, with the exception of short, narrow dark moustaches, curving slightly upwards and not extending beyond the corners of the mouth. His very dark, glossy brown hair flows in wavy locks to below the shoulders, encroaching upon the cheeks and concealing the ears. The background is very dark plain brown. Inscribed to the right in dark yellow capitals, "S. WILLIAM TEMPLE."

A similar picture, but with a plain flat collar instead of the lace cravat, has been engraved, the reverse way, by Houbraken for Birch's "Lives of Illustrious Persons," pl. 67.

Purchased by the Trustees, August 1862. (152.)

Dimensions.—2 ft. 4 ins. by 1 ft. 11½ ins.

CHARLES ABBOTT, LORD TENTERDEN. 1762–1832.

*Painted by John Hollins, A.R.A., after
William Owen, R.A.*

Judge. Born at Canterbury, the son of a hairdresser, and educated at the grammar school in that city, and at Oxford. He was called to the bar at the Inner Temple in 1796, and was much employed as counsel for the Crown in State prosecutions. In 1801 he was elected Recorder of Oxford, and in January 1816 accepted a judgeship in the Court of Common Pleas. Three months later he became Chief Justice, and fulfilled the duties of

that office with much ability and distinction until his death. He was raised to the peerage in 1827.

Description.—To below the knees, seated in armchair towards the left, wearing scarlet robes, collar of SS, with rose and portcullises, long bands and long judicial wig. He holds embroidered gloves in his left hand. Face closely shaven, seen in three quarters to the left. His grey eyes look away to the right. A red curtain is gathered up in the right-hand corner. Light admitted from the right.

Copied in 1850 from a picture painted when he was Chief Justice Abbott.

The original was engraved in mezzotinto, and published Jan. 1st, 1820, by S. W. Reynolds.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Lord Tenterden in 1850. (481.)

Dimensions.—4 ft. 7 ins. by 3 ft. 7 ins.

WILLIAM MAKEPEACE THACKERAY. 1811–1863.

A terra-cotta bust ; after Joseph Durham, A.R.A.

Satirist, novelist, and humourist. Born at Calcutta, and educated at the Charterhouse and Cambridge. He studied as an artist and for the law. Contributed various writings to "Fraser's Magazine." Among his principal works were "Vanity Fair" (commenced as a serial) in 1847, "Pendennis," 1848; "Esmond," 1852; "The Newcomes," 1853; "The Virginians," 1857. His "English Humourists" and "The Four Georges" were delivered as lectures in the United States of America. In 1860 he became editor of the "Cornhill Magazine," in which appeared the "Adventures of Philip." He died at Kensington, and was buried at Kensal Green.

Description.—Larger than life, in every-day costume, coat with cravat and shirt-collar. The spectacles, which this distinguished author generally wore, are omitted.

Moulded from a plaster model executed by Durham in 1864.

Presented, March 1878, by Messrs. Henry Graves & Co., Pall Mall. (495.)

(a.) **ANOTHER PORTRAIT.**

Painted by Samuel Laurence.

Description.—Unfinished. A bust picture, the size of life, seen within a gilt oval spandril. The face, turned nearly in profile to the right, is almost buried in the pages of a folio paper held in his left hand. The latter is very slightly indicated. He wears a dark neckcloth and a standing white collar. The front of his shirt is left plain white. His eyes are yellow-brown and the cheeks and lips pale clear red. The hair is very full and wavy and perfectly white. The background to the left of the head is a dark rich crimson colour.

This portrait corresponds with the finely finished crayon drawing presented by Thackeray to Sir Frederick Pollock ; see page 358.

Purchased by the Trustees, July 1884, from the artist's studio, where it remained at the time of his death in February 1884. (725.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

(b.) **ANOTHER PORTRAIT.**

A bust, modelled by an Italian artist.

As a boy, at the age of 13 or 14.

Description.—There is no drapery round the neck, and the eyeballs are not indicated.

Electrotyped from a cast in plaster, in the possession of his daughter, Mrs. Richmond Ritchie. The mould was taken at his mother's residence in Devonshire, when he was home for his holidays.

Presented, March 1881, by Leslie Stephen, Esq. (620.)

(c.) **ANOTHER PORTRAIT.**

A marble bust, sculptured by Barnard, an assistant of J. H. Foley, R.A.

Description.—Seen to the waist, on a small scale. His hair and whiskers are full flowing. Hair growing below the chin is seen in the opening between the ends of the rising collar. He wears an ordinary buttoned coat, with cloak over shoulder. The eyeballs are not indicated.

Presented, May 1885, by Sir Theodore Martin, K.C.B. (738.)

Dimensions.—Entire height 1 ft. 5 ins.

JAMES THOMSON. 1700–1748.

Painted by John Patoun, in 1746.

Poet. The son of a minister of the Church of Scotland ; born at Ednam in Roxburghshire. First educated at the grammar school of Jedburgh, and afterwards at the University of Edinburgh. His first intention of entering holy orders was diverted by some encouragement from friends to cultivate poetry, and to try his fortune in London. On arriving there in 1726 he at once disposed of his manuscript poem of "Winter." Those of "Summer"

and "Spring" were published in the two succeeding years. "Autumn," which completed the "Seasons," did not appear till 1730. Thomson travelled in Italy with the son of Lord Chancellor Talbot, and on his return published a poem upon "Liberty." His tragedy of "Tancred and Sigismunda" was produced in 1745. His latest poem was the "Castle of Indolence," and he died at Richmond in Surrey.

Description.—A bust portrait, seen within a brown oval spandril, turned to the right. He wears a pale dull-blue gown and cap. His full, round, and closely-shaven face, with fair complexion and double chin, is turned in three quarters to the right. The bright yellow-brown eyes look at the spectator. His eyebrows are broad and of a dark brown colour. His shirt-collar, with button-holes on each side, is open and partly turned over. The background is a plain dark brown.

This portrait was engraved by S. F. Ravenet.

Presented by the grand-niece of the poet, Miss Bell, of Spring Hall, Coldstream, April 1857. (11.)

Dimensions.—2 ft. 5 ins. by 2 ft.

EDWARD, FIRST LORD THURLLOW. 1782–1806.

Painted, in 1805, by Thomas Phillips, R.A.

Lord Chancellor. Son of the Rev. Thomas Thurlow. Born at Little Ashfield, Suffolk, and educated at Canterbury and Caius College, Cambridge. He was called to the bar at the Inner Temple in 1754, and elected M.P. for Tamworth in 1768. In Parliament he was an able and strenuous supporter of Lord North's policy towards the American colonists. He was appointed Solicitor-General in 1770, Attorney-General in 1771, and Lord Chancellor in 1778. He held the seals during the remainder of Lord North's administration, and after a brief retirement in 1783, during the existence of the Coalition Ministry, resumed office under Pitt; in 1792, in consequence of serious differences with the Prime Minister, he resigned the Chancellorship, and withdrew from public life. He died at Brighton.

Description.—Seen to the waist, seated towards the left, wearing a dark yellow-brown (snuff-coloured) coat, and a small white turn-down collar close to the cheek. He rests both his hands on the top of a cane. His aged, close-shaven face, with a double chin, is turned in three quarters to the left; the dark eyes being somewhat downcast, and the bushy eyebrows very grey. His dark brown formal wig is dressed in curls at the sides, covering the ears. The side of the nose is in shadow. Background plain dark brown.

Purchased by the Trustees, November 1867. (249.)

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Painted probably by Richard Evans.

Description.—A bust portrait, wearing a scarlet robe over a dark high-buttoned waistcoat, and a plain white cravat. The aged and close-shaven face is seen nearly in full; the very dark brown and glistening eyes looking away to the left. The grey wig (after the episcopal fashion) is dressed square round the face and covers the ears. The lips are pale red, and the chin double. The background is plain dark sepia-brown, and left unfinished.

Unfinished study, painted on twilled canvas. Similar to a portrait at Windsor Castle, by Sir Thomas Lawrence.

From the collections of Mr. Angerstein, of Blackheath, and of Mr. Gibbons, the latter having purchased it through Mr. Eckford.

Purchased by the Trustees, June 1874. (395.)

Dimensions.—2 ft. 1 in. by 1 ft. 9½ ins.

RIGHT HON. GEORGE TIERNEY, M.P. 1761–1830.

A marble bust, sculptured by William Behnes.

Statesman. Born at Gibraltar. Of Irish extraction, and the son of a Spanish merchant. Mr. Tierney received his education at Eton and at Peterhouse, Cambridge, where he took the degree of LL.B. in 1784. He obtained a seat in the House of Commons for Colchester, 1788, respecting which there was considerable controversy. In 1796 at the dissolution of Parliament he was invited to stand for Southwark, and after a determined opposition from Mr. Thellusson, a director of the East India Company, he carried the election. In the House of Commons, speaking with especial weight and knowledge on all questions of finance, Mr. Tierney became a frequent and applauded debater. During the secession of Mr. Fox he was commonly considered as the leader of the scanty ranks of the remaining Opposition. In May 1798 an angry discussion having arisen between himself and Mr. Pitt, a duel ensued on Wimbledon Common, but neither party was wounded. In 1803 Mr. Tierney joined the administration of Mr. Addington as Treasurer of the Navy. In 1806 he also held office under Lord Grenville, and in 1827 under Mr. Canning, and he finally retired with Lord Goderich in January 1828. He died suddenly whilst seated in his library.

Description.—A simple drapery passed across the shoulders, leaving the neck bare. The close-shaven face is turned towards his left shoulder. The eyeballs are indicated and show him to be looking away to his left. The eyebrows are very bushy; the hair brushed back from the face. The mouth slightly open, with a full chin and a tendency to double. Inscribed along the ridge of the marble at the back, "W. BEHNES SCULPTOR LONDON 1828."

Presented, April 1864, by his son, George Tierney, Esq. (173.)

JOHN TILLOTSON, D.D. 1630–1694.

Painted by Mrs. Mary Beale.

Archbishop of Canterbury. Born at Sowerby, near Halifax; the son of a wealthy clothier, and brought up a strict Calvinist. He went to Clare Hall, Cambridge, where he became one of the fellows, and took his Master's degree in 1654. His first sermon, whilst he yet adhered to the Presbyterians, bears date 1661. He submitted to the Act of Uniformity, and was chosen Preacher to the Society of Lincoln's Inn. In 1672 he became Dean of Canterbury. Dr. Tillotson, together with Dr. Burnet, attended William, Lord Russell, on the scaffold in 1683. In 1689 he resigned the Deanery of Canterbury for that of St. Paul's, and on the deprivation of Sancroft was consecrated Archbishop of Canterbury, the ceremony taking place at Bow Church, May 1691. The first volume of his collected sermons was published in 1695, the fourteenth and last in 1704. They have enjoyed a high reputation, and been frequently reprinted.

Description.—Seen to the waist, wearing his natural hair, and without any cap, seated towards the left. His episcopal robes consist of the white surplice and full sleeves with the black stole round his neck. The round, closely-shaven face is turned in three quarters to the left; the small black eyes looking at the spectator. The eyebrows are grey, the compressed lips a dull red colour, and the chin double, with a slight cleft in it. The hair is silky and of a mellow grey. A plain white square-cut collar or band fits close under the chin. The background is plain dark brown. Light is admitted from the right-hand side.

Purchased by the Trustees, February 1860. (94.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

SIR NICHOLAS CONYNGHAM TINDAL. 1776–1846.

Painted by Thomas Phillips, R.A.

Judge. Born at Coval Hall, near Chelmsford, where his father was an attorney. Educated at Trinity College, Cambridge. He proceeded M.A. in 1802, and entered Lincoln's Inn. His knowledge of law and his reasoning talent procured him many pupils, among whom were Lords Brougham and Wensleydale. At the recommendation of the former he was selected in 1820 as one of the counsel for Queen Caroline. He was appointed by Lord Liverpool Solicitor-General in 1826, and knighted. In June 1829 he became Chief Justice of the Common Pleas, and presided over that court during the remainder of his life.

• *Description.*—To below the knees, in scarlet robes, seated in a square-backed chair directly facing the spectator. He wears a long judicial wig with long bands, and the collar of ES, with rose and portcullises. He rests his left elbow on a red-covered table, on which lies a letter inscribed, "The Rt. Honble. Sir N. Tindal,

fcc., &c." The right arm rests on the arm of the chair, holding in his hand a paper entitled "*In the Matter, &c.*" His dark gray eyes are fixed on the spectator. At each corner of his mouth is a peculiar growth of pale gray hair. The rest of the face is close shaven.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (482.)

Dimensions.—4 ft. 7½ ins. by 3 ft. 7½ ins.

JOHN HORNE TOOKE. 1786-1812.

Painted by Thomas Hardy.

Politician and writer. The son of a poulterer, John Horne, in Newport Street, Westminster. Educated at Westminster and Eton, and at St. John's College, Cambridge. He was ordained, in accordance with his father's wishes; but his own attachment to the law proved insuperable. Not only resigning a curacy which he held at Brentford, but renouncing holy orders, he began, in 1773, to study for the bar. At this period he rendered important legal services to Mr. William Tooke in defending his estates at Purley, near Godstone in Surrey, and being nominated his heir, assumed his family name. Horne Tooke was politically associated with Wilkes, and took a vehement part in discussing the American war. During an imprisonment for libel in 1777 he commenced a series of observations on certain grammatical points in the English language, which constituted the basis of his book entitled *Erra Περσικα*, and more commonly known as "The Diversions of Purley." This was published in two parts, the first in 1786, and the second in 1805. In 1794 Horne Tooke was arrested on a charge of high treason; and after a celebrated trial which lasted six days, and during which he distinguished himself by his quickness and presence of mind, he was acquitted. In 1801 he was, through the influence of Lord Camelford, returned to Parliament for Old Sarum; but in the ensuing session an Act was passed in reference to his case, disqualifying any one in holy orders from sitting in the House of Commons. This excluded him from active politics, and he passed the remainder of his life in retirement at Wimbledon.

Description.—Seen to the waist, seated towards the right, wearing a dark purplish-grey coat with gilt buttons, a yellow waistcoat, and plain white cravat, with a white lace shirt-frill projecting below it. His closely-shaven face is turned in three quarters to the right; the dull and very dark brown eyes looking fixedly at the spectator. The eyebrows are grey, and the lips compressed and of a pale red colour. The hair, dressed in formal fashion, is powdered grey. His right hand only is seen, wearing large white ruffles at the wrist. The background is plain, and very dark sepia-brown.

This portrait was engraved by Anker Smith, 1791.

Purchased by the Trustees, May 1857. (13.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

GEORGE BYNG, FIRST VISCOUNT TORRINGTON, K.B.

1663–1733.

Painted by Sir Godfrey Kneller.

Admiral. Born at Wrotham. He entered the navy as "King's Letter Boy," 1678, and became a captain, 1688. Commanded the "Hope" 70-gun ship in the battle off Beachy Head, 1690, and the "Royal Oak" in 1692. He was promoted to the rank of rear-admiral, 1703; commanded the attacking squadron at the capture of Gibraltar, 1704, and a division of the fleet in the battle off Malaga, for which service he was knighted. He commanded the fleet at the taking of Alicant in 1706, and was admiral-in-chief at the important victory over the Spanish fleet off Cape Passaro, on the coast of Sicily, in 1718. He was raised to the dignity of baronet in 1715, and to the peerage as Viscount Torrington in 1721. His long and brilliant career in the naval service of his country was closed in the most honourable manner as the head of that profession at home, for he was First Lord of the Admiralty at the period of his death.

Description.—A full-length figure, standing towards the right, in coronation robes, of crimson and ermine, over a yellow embroidered coat, and knee-breeches with white shoes and stockings. The shoes have scarlet heels. He rests his right hand on his hip, and with the other points away to the right. In the distance on this side are ships at sea, and dismounted cannon on a quay in the middle ground. Behind him to the left is the angle of a stone balustrade surmounted by a ball. In a panel on the side is sculptured the shield of the Byng family; namely, quarterly, in the first quarter a lion rampant, surmounted by a viscount's coronet. He plants his left foot on a stone step. The close-shaven face is turned in three quarters to the right; his dark brown eyes looking at the spectator. The eyebrows are dark and arched, nose rather aquiline, cheeks pink, and the lips pale red. His yellowish-grey hair falls low down on each side and covers the ears. He wears the collar of the Order of the Bath with the badge pendant from it. Inscribed below in the right-hand corner, "*George Byng Vis. Torrington.*"

There is an engraving by J. Faber, 1730, similar to this, after a picture by Jeremiah Davison.

Presented by Viscount Torrington, June 1857. (14.)

Dimensions.—6 ft. 7 ins, by 4 ft. 8 ins.

GEORGE CAREW, EARL OF TOTNES. 1555–1629.*Painted by George Geldorp.*

Son of George Carew, D.D., Dean of Exeter. He was appointed President of Munster in 1600, and suppressed the rebellion of the Earl of Desmond. He was created Earl of Totnes in 1626. The authorship of "*Pacata Hibernia, or the History of the late Wars in Ireland,*" published in 1633, has been erroneously ascribed to him; it was compiled from his papers by his reputed son Sir Thomas Stafford.

Description.—Half-length, standing figure, wearing ruff and gorget, resting his right hand on the top of a stick. Plain dark background.

There is a similar picture at Gorbambury, in the possession of the Earl of Verulam, which was engraved by Meyer in Lodge's Portraits.

Purchased by the Trustees, July 1875, from Clopton House, Warwickshire. (409.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

SIR GEORGE TREBY. 1644-1702.

*Drawn and engraved from the life by
Robert White.*

Judge. Born at Plympton, Devonshire; educated at Exeter College, Oxford, and called to the bar at the Middle Temple. In 1680 he was knighted and elected Recorder of London, but deprived of that office in 1685 for his vigorous defence of the City Charter when it was repudiated by the king. He was, however, restored by William III. He was one of the counsel for the Seven Bishops in 1688. In 1689 Treby became Solicitor-General, in the following year Attorney-General, and in 1692 was raised to the bench as Chief Justice of the Common Pleas, which position he held until his death. He died at Kensington, and was buried in the Temple Church.

Description.—Line engraving on a large sheet. Seen to the waist within an oval, wearing a judge's robes, the coif, long hair, and the collar of 88. and knots. The face is turned in three-quarters to the right, and the small dark eyes are fixed on the spectator. Inscribed: "*R. White, ad vivum delin. et sculpsit, 1700.*"

Purchased by the Trustees, March 1881. (638.)

Dimensions.—1 ft. 3½ ins. by 11½ ins.

JONATHAN TRELAWNEY, BISHOP OF BRISTOL. *See THE SEVEN BISHOPS, page 499.*

MRS. SARAH TRIMMER.

Painted by Henry Howard, R.A.

See LATEST ACCESSIONS, page 526.

THOMAS WILDE, FIRST LORD TRURO. 1782-1855.

Painted by T. Y. Gooderson, after Sir Francis Grant, P.R.A.

Lord Chancellor. Born in London, the son of a solicitor, and educated at St. Paul's School; he practised as a solicitor for some years, and was called to the bar in 1817. In 1821 he

took part in the defence of Queen Caroline, and in 1831 entered Parliament as member for Newark. He was appointed Solicitor General in 1839, and Attorney General in 1841, and in 1846 was raised to the Bench as Chief Justice of the Common Pleas. In 1850 he became Lord Chancellor, but held that office only until February 1852, when Lord John Russell's government resigned. He was the author of various law reforms.

Description.—To below the knees, in plain black gown and judicial wig, and bands, seated in a red-backed chair, partly to the right, grasping in his right hand a roll of paper, the left hanging down from a table on which lie the Chancellor's mace and purse of the Great Seal. A fluted pilaster rises to the extreme right and a yellow curtain descends in the opposite direction. Face seen in three quarters to right. His small dark eyes look away to the right. Light admitted from the same side.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Lady Truro in 1851. (483.)

Dimensions.—4 ft. 7 ins. by 3 ft. 7 ins.

FRANCIS TURNER, D.D. Died 1700.

Painted probably by Mrs. Mary Beale.

Bishop of Ely. Nonjuror. Son of Thomas Turner, Dean of Canterbury. Educated at Winchester. Became Master of St. John's College, Cambridge, 1670. In 1683 he was made Dean of Windsor, and promoted successively to the sees of Rochester and Ely. He was one of the Seven Bishops committed to the Tower in 1688. On the accession of William and Mary he declined in common with many others to take the oaths required by Act of Parliament, April 24, 1689, and was consequently deprived of his bishopric. He published "A Vindication of the late Archbishop Sancroft, and his Brethren."

Description.—Within painted stonework border, characteristic of the portraits by Lely and Mrs. Beale. Seen to the waist, wearing an ordinary surplice, black stole, and plain square bands. His face is turned in three quarters to the right. Eyes very dark brown and sparkling, looking at the spectator. His long gray hair descends on each side from a black skull-cap. Inscribed in yellow letters, "Fr. Turner. Episc: Elyen:."

On the back of the old canvas is written in small brown characters "644. Bp. Turner."

Transferred from the British Museum, June 1879. (573.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

For another portrait see the picture of **THE SEVEN BISHOPS**, page 499.

PATRICK FRASER TYTLER. 1791–1849.

Painted, in 1845, by Mrs. Carpenter.

Historian. Son of Alexander Fraser Tytler, Lord Woodhouselee. Born at Edinburgh and educated at the High School and University of that city. He studied for the law, but soon abandoned it and devoted himself to literature. He was the author of many valuable historical productions, the best known of which, the "History of Scotland," is a standard work. In 1844 he received a pension of 200*l.* a year in acknowledgment of his literary services.

Description.—A half-length figure, seated slightly to the left, in a green-backed armchair, wearing a close-buttoned frock coat, a black stock, with small white standing shirt-collar above it. He holds a book open with both hands between his knees. The closely-shaven face is seen slightly turned towards the left. His small dark eyes look towards the spectator. The eyebrows are faintly marked, and the head bald with the exception of glossy flaxen locks over the ears. The background is plain dark brown.

Purchased by the Trustees, February 1867. (226.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3½ ins.

SIR HENRY UNTON. Died 1596.

Painter unknown.

Statesman and soldier. Ambassador from Queen Elizabeth to Henry IV. of France. He was son of Sir Edward Unton, K.B., and grandson, on his mother's side, of Edward Scymour, the Protector Somerset. He was born at Wadley, near Farringdon, in Berkshire, and educated at Oriel College. Sir Christopher Hatton, Lord Chancellor, recommended him to Queen Elizabeth, who conferred knighthood on him in 1586, and sent him, in the quality of "Ambassador Liègers," to the king of France, where he behaved "stoutly" in defence of his royal mistress, by challenging the Duke of Guise in 1592. He corresponded freely with Lord Burghley on matters of diplomacy, and received instructions from the Queen herself. Soon after a prolonged audience which he had with Henry IV. at Coucy le Château, February 13, 1596, Unton was taken ill in the king's camp before La Fère, and died there March 23rd. His body was carried to Wadley and buried in Farringdon church July 8th, where a sumptuous monument, as represented in the picture, was erected to his memory.

Description.—A large long panel picture, containing various scenes from his life. The portrait of Sir Henry is represented in the centre on a larger scale than any of the surrounding figures. He is seated, facing the spectator, with a table before him at which he is writing, in a black and gold academical gown with hanging sleeves over a black suit, and a large grey ruff many times folded, fitting close to his face. A cameo jewel displaying a profile of the Queen, lies on the table, attached to a long gold chain which passes round his neck. His black eyes look full at the spectator; the complexion is fair, with very red cheeks, and he has a profusion of very dark brown hair concealing the ears. In the furthest extremities

of the picture above are depicted the great luminaries of day and night. In the right-hand corner we see the sun with a full face richly gilded, dominating over the incidents of his life, to which this half of the picture is devoted. From this golden centre issue numerous fine gold lines, like rays, every one of which reaches a figure representing Sir Henry himself. In the upper left-hand corner, the crescent moon with a human profile in it, appears to shed influence over the funeral and monumental subjects occupying this half of the picture. On the extreme right, beneath the rays of the sun, we see the chamber of his birth. The lady herein depicted, the mother of Sir Henry Unton, was the eldest daughter of the Protector, Edward Seymour, Duke of Somerset, uncle of Edward VI., and the widow of John Dudley, Earl of Warwick, son of the Duke of Northumberland. She was extolled by Thuanus for her poems on the death of Margaret, sister of Francis I. of France. See Ballard's "Learned Ladies." This chamber corresponds in position with that of the funeral monument on the opposite side of the picture. In the middle of the right-hand portion is seen very prominently a large dwelling-house, with staircase and various rooms, showing Unton at his wedding feast, with musicians, and mummers masked, ascending the stairs. In a separate room musicians are seated playing, Unton among them. In an apartment below, grave doctors wearing hats and gowns appear to be holding a discussion. That this is the family mansion is shown by the name "WADLIE," being inscribed on it in capital letters.

Round about the house, and in the far distance with still smaller figures, are depicted various scenes of his life when a student at Oxford, beyond a tract of forest

X

inscribed "WHIC WOD" (*sic*), and his travels to "VENIS," "PADDUA,"

Y

across "Y ALPES" to the "LOW COUNTRIES" and "NIMINGGAN" (*sic*) to a large town with oriental buildings, inscribed "CUSHIA," perhaps intended for Coucy, where he actually met Henri IV., and where he appears in arms and encamped for military service. He is stationed in "FRANCE," and appears on horseback with a trumpeter preceding him.

A large compartment next to the chief central portrait represents the chamber of death, with Sir Henry lying in bed, and physicians attending him during his last sickness. Below, with smaller figures again, is seen the hearse crossing the sea in a boat, and mourners traversing the road with a large cavalcade, again preceded by a trumpeter. From the chamber of death towards the chair of the central figure steps forth a skeleton holding an hour-glass and a dart. Along the bottom of the picture, below the central portion, passes a funeral procession with shields, escutcheons, and various insignia. They move to the left and enter a church with a tall pointed steeple, which occupies a position in the left-hand portion of the picture corresponding with that of the house and wedding feast on the opposite side. Between the columns of the church are represented the mourners and numerous figures listening to a funeral sermon. A figure of Fame blowing a trumpet and holding forth a golden crown, hovers in the air above the roof of the church, and corresponds to the skeleton on the opposite side.

The numerous shields with armorial bearings have been portrayed with minute accuracy; but many of the inscriptions on tablets and long white scrolls have been so severely injured as now to be only partially legible.

The central head of Sir Henry Unton has been roughly engraved in an oval plate, dated December 1779, by Richard Godfrey, and appears in the *Antiquarian Repertory*, 1808, Vol. 2, page 333.

The group of maskers at the wedding feast was engraved by Joseph Strutt, and forms one of the plates in his "*Horda Angel-Cynnan, 1774.*"

This picture was formerly in the possession of Mr. Thane, and sold in the Bramhope Manor collection. February 11th, 1865. It was contributed by Mr. Nugent Bankes to the 1866 National Portrait Exhibition, No. 230 of the catalogue.

The following inscription on the picture has fortunately been put upon record when it was still legible, in the first edition of the *Antiquarian Repertory*, dated 1775:—

"*This worthie and famous Gent, Sir Henry Unton, was son unto Sir Ed. Unton, Knight. His grandfather was Sir Alexander Unton, & his greate grandfather was Sir Thomas Farrington; and also his mother the most verteous Lady Ann Seimor, Countess Warwick, eldest daughter to the Lord Ed. Seimor, Duke of Somerset, owncle to King Ed., & Soe protector of his persone and ye reilm. Her owncles were*

Thomas & Henry Seimor, which Thomas was Lord Admirall of England, and married unto Catharine Parr, last wife of Kinge Henry the Eighth. Her mother was Duches of Somerset ; her aunte was the Lady Jane Seimor, Queen of England."

Purchased by the Trustees, March 1884. (710.)

Dimensions.—5 ft. 2½ ins. 2 ft. 4 ins

JAMES USSHER, D.D. 1580–1656.

Painted at the age of 74 by Sir Peter Lely.

Archbishop of Armagh. Born at Dublin, and educated there at Trinity College. In 1601 he took holy orders, and visited England for the purpose of collecting books for the College library. In 1615 he was employed to draw up the Articles for the Irish Church, and in 1620 was consecrated Bishop of Meath. His abilities were highly valued by King James, by whom he was translated to the primacy of Ireland. At this time he held a disputation with Beaumont, a Jesuit, which had the effect of converting Lord Mordaunt to the Protestant religion. When the rebellion broke out in Ireland he was plundered of everything except his library. He quitted his native country in 1640 and never saw it again. King Charles conferred on him the bishopric of Carlisle, but he resided principally at Oxford and preached frequently before the King. He declined to sit in the Assembly of Divines at Westminster in 1643. Three years later he took refuge in London with his friend, the Countess of Peterborough, and was chosen Preacher of Lincoln's Inn. He vainly endeavoured to assist the King in making a treaty with the Parliament at the Isle of Wight. He witnessed from a neighbouring house-top the last moments of King Charles on the scaffold, from the effects of which he never recovered. He died at Beigate, in Surrey, and was interred with great pomp, at Cromwell's expense, in Westminster Abbey. This funeral was the only occasion on which the liturgical service was heard within the Abbey during the Commonwealth. "He was tall and well shaped, and walked upright to the last."

Description.—Seen to the waist, wearing a white surplice, black stole, and black skull-cap. The ruff fits horizontally round the neck. Face, with smooth pink cheeks, and peculiar grey marks near the left eye, turned in three quarters to left. Eyeballs dark brown, looking at spectator. Eyebrows broad, dark, chestnut-brown. Grey moustaches, and light hair on chin. Grey hair at sides covering the ears. Light admitted from right-hand side.

A similar portrait, but with a black gown, is engraved by Vertue in Birch's "Lives of Illustrious Persons," pl. 38 ; it belonged at that time to General Tyrrel, whose ancestor had married the bishop's only daughter. In this engraving the spots on the cheek appear.

There are two other portraits, one at Oxford, dated 1644; the other in the possession of the Duke of Devonshire, dated "1654. *Ætatis 74.*"

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford (574.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

CAPTAIN GEORGE VANCOUVER, R.N. 1750-1798.

Painted probably by Lemuel F. Abbott.

Discoverer. Served as midshipman under Captain Cook, and was with him, February 1779, at the time of his death in Owyhee. After much active service in the West Indies, under Rodney, Vancouver was appointed in 1791 to command a voyage of discovery to ascertain the existence of any navigable communication between the North Pacific and Atlantic Oceans. He died at Petersham, where a tablet was erected to his memory by the Hudson's Bay Company. The well-known island on the north-western coast of America perpetuates his name.

Description.—A half-length figure, wearing dark blue suit with gilt buttons and a plain white neckcloth, seated towards the right. On a table to the right lies a volume inscribed "Holy Bible." In the background, ranged on three shelves, are books of voyages inscribed, "Cook's," "Anson's," "Magellan," and "Drake." A red curtain is behind to the left. The terrestrial globe beside him shows the North Pacific Ocean, and a line crossing it is inscribed, "Cook's Track." Eyes dark yellow grey; fair complexion, smooth cheeks, red lips, double chin. Eyebrows broad, very dark, arched, and remarkably short. Countenance rather youthful.

His portrait occurs in one of Gillray's Caricatures under the date, October 1st, 1796.

Purchased by the Trustees, June 1878. (503.)

Dimensions.—3 ft. 8 ins. by 2 ft. 9 ins.

SIR HENRY VANE. The Younger. 1612-1662.

Painted by William Dobson.

Puritan. Son of Sir Henry Vane, of Raby Castle, Durham. Educated at Westminster School and Magdalen Hall, Oxford. At Geneva he first imbibed republican and puritanical principles. He visited New England, and for a while acted as Governor of Massachusetts. On his return, in 1639, he was associated with Sir William Russell in the important and profitable office of Treasurer of the Navy, a post which he afterwards held alone. In the year following he was knighted, and elected a member of Parliament, when he and his father took a prominent part in the prosecution of Strafford. He was also violently opposed to Arch-

bishop Laud. He went on behalf of the Parliament to Scotland to invite assistance against the King, and in 1643 became the "great contriver" and promoter of the Solemn League and Covenant, and in the following year was mainly instrumental in carrying the Self-denying Ordinance. Cromwell, to whom Vane was never reconciled, ejected him from the House in 1653 when the Long Parliament was dissolved. Clarendon admits his powers of discernment. Burnet describes him as "a gloomy fearful man." After suffering imprisonment in Carisbrook Castle, he withdrew to Raby, and was living there at the time of the Restoration. He wrote some mystic books and had many fanatical followers. Without having taken any direct part in the death of the King, Vane was brought to trial, condemned and executed on Tower Hill. He was of a wild visionary temperament; but died with perfect serenity.

Description.—Bust, within a dark brown oval border, wearing a dark brown cloak, long brown hair, and plain gray band, and tassels, turned to the right. The background is composed of a rock, behind the head, and trees with a glowing yellow evening sky towards the right. The face is turned in three quarters to right. Eyes brown-black, looking at spectator. Eyebrows pale yellow and indistinct. Hair rich dark yellow brown, and lips very red. Complexion sallow.

Canvas plain at the back.

Transferred, June 1879, from the British Museum, to which it had been presented by Thomas Hollis, Esq. (575.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

PETER-MARTYR VERMIGLI OR VERMILIIUS. 1500–1562.

Painted by Hans Asper.

A celebrated Protestant reformer; born of a distinguished Florentine family. He was educated for the cloister, and became one of the regular canons of St. Augustine. His conversion was effected at Naples, through the acquaintance with Juan Valdes, a Spaniard. On publicly avowing his new doctrine, he fled to Switzerland in 1542, and thence proceeded to Strasburg, where he was appointed Professor of Divinity. Being invited to England by Cranmer, he arrived in this country in 1547, and was graciously received by the new King, Edward VI. He was appointed lecturer upon the Holy Scriptures at Oxford, and became a Canon of Christ Church in 1551. On the accession of Queen Mary, he took refuge in Lambeth Palace, and soon after resumed his professorial chair at Strasburg. In 1556 he accepted the Professorship of Theology at Zurich, and accompanied Beza to the

conference of Poissy, in France. Calvin, Bullinger, Melanethon, and Beza were in frequent correspondence with him. Peter-Martyr, as Vermigli is more generally called, died at Zurich. He was twice married.

Description.—On a scale smaller than life. A half-length figure, standing towards the right, wearing a black gown faced with purple watered silk, over a plain black dress, a small white ruff or frill round the neck, and, no white at the wrists. His black flat-topped cap has ear-flaps. The pale face is turned in three quarters to the right, and the small grey eyes look away in the same direction. The cheeks are smooth, and the forked beard and moustaches a pale bluish grey. He rests his left hand on a crimson-bound volume, and with the right points towards it. The background is of a plain ashen-grey colour. To the right of the figure, on

a level with the beard, is inscribed,—“ANNO DNI M^{DC} LX. ETAT. XL.” Above his head are five lines in small capitals :—

“Petrus Martyr Vermiglius
Hunc Geniuit Florentia hunc Peregrinu Oberrat.
Quod stabilis fiat civis apud Supremum.
Illius Effigies Hanc Mentem Scripta Recondunt
Integritas, Pietas, Pinguis Arte Nequit.”

No gilding is introduced in the picture. Light admitted from the right-hand side.

This picture has been transferred from panel to canvas. A similar portrait is preserved in the Chapter House of Christ Church, Oxford.

Purchased by the Trustees, April 1865. (195.)

Dimensions.—2 ft. $\frac{1}{2}$ in. by 1 ft. 2 $\frac{1}{2}$ ins.

GEORGE VERTUE, F.S.A. 1684–1756.

Painted at the age of 50, by Jonathan Richardson.

Engraver and antiquary. Born in the Parish of St. Martin-in-the-Fields, London. Practised engraving under Vander Gucht, and in 1709 began to work for himself. He attended Kneller's academy for the study of the human figure, 1711. Lord Somers engaged him to engrave a portrait of Archbishop Tillotson, and on the accession of George I., Vertue's engraving of that monarch acquired a considerable popularity. In 1717 he was appointed engraver to the Society of Antiquaries, and was indefatigable in his researches after authentic portraiture. Vertue was patronised by Frederick, Prince of Wales, and Robert, Earl of Oxford. His Set of 12 Poets, and his historical prints, together with the engravings of royal portraits and ancient monuments, executed for “Rapin and Tindal's History of England,” are the works by which he is best known. He was buried in the cloisters of Westminster Abbey, where a tablet was erected to his memory.* The famous work of Horace Walpole, “Anecdotes of Painting in

* The inscription on the tablet to his memory, in the cloisters of Westminster Abbey, states that he was born 1684, and died 1756. His wife died and was buried in the same grave, 1776, aged 76.

England," was based entirely on notes that Vertue had collected with a view to publication.

Description.—Seen to the waist, within brown oval framework. Figure turned to the left. Dark coat, white neckcloth. Black cap half covering the ears. Face in three quarters to left. Eyes dark brown, looking at spectator. Eyebrows dark soft brown, lips full and red. Face entirely smooth, with rather a double chin. Background plain dark brown. On old canvas at back:—"Geo. Vertue Engrav. Lond. *Ætæ*. L. 1738." Light admitted from right-hand side.

This picture was engraved by T. Chambers for Lord Orford's Works, 4to., vol. IV., p. 119. There is also a portrait of Vertue, painted by Thomas Gibson in 1723, at the Society of Antiquaries, presented by his widow, Nov. 4th, 1773.

Transferred, June 1879, from the British Museum, to which it had been presented by his widow, 1775. (576.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HER MAJESTY QUEEN VICTORIA.

A copy in watercolours by Julia J. G., Lady Abercromby; after the original portrait by Professor H. von Angeli, taken in 1875.

Description.—A nearly full-length figure, standing facing the spectator, wearing a black satin dress, and a plain white muslin cap, with veil hanging down behind. The broad blue ribbon of the Garter crosses her breast with the star beside it. On her left shoulder are the cameo badge and ribbon of the Order of Victoria and Albert. The Queen's right hand holds a white handkerchief, whilst the left, adorned with rings and a pearl bracelet, with cameo, grasps the other wrist. The eyes are clear pale blue, the hair dark brown, and the complexion fair. The background consists of a shaft of a column and a plain wall upon which, to the right, is introduced a shield of the royal arms encircled by the Garter. To the left, below, a distant landscape and sunset sky. Signed in the lower right-hand corner in combined letters "J.G.A. after v. Angeli, 1883." Light is admitted from the right-hand side.

This picture was painted (with Her Majesty's special permission) for the National Portrait Gallery, and presented, November 1883, by Lady Abercromby, Lady-in-waiting to the Queen. (708.)

Dimensions.—4 ft. 7¾ ins. by 3 ft. 1 in.

WILLIAM WAKE, D.D. 1657-1737.

Supposed to be painted by Thomas Gibson.

Archbishop of Canterbury. Born at Blandford. Educated at Christ Church, Oxford. Rector of St. James's, Westminster, 1694; Dean of Exeter, 1701; Bishop of Lincoln, 1705; and succeeded Tenison as Archbishop of Canterbury, January 1716. Author of "The Church of England and its Convocations," and

several other theological works. Celebrated especially for his controversy with Bossuet, and his project of union between the English and Gallican Churches.

Description.—Seen to below the knees, seated in a high-backed chair towards the left, wearing episcopal robes, with square-cut bands, full sleeves, and black stole. He rests his right arm on a black-covered table, upon which lies a large folio volume. His left hand is placed on his knee. The close-shaven face is turned in three quarters to the left, and the very small grey eyes look at the spectator. His yellow, flaxen, glossy hair is dressed in small curls, which are gathered in masses at the sides, concealing the ears. The eyebrows are flaxen, cheeks pink, and the lips a pale clear red. The side of the nose is in shadow. In the background to the left, sculptured on a grey wall, are two shields surmounted by an archiepiscopal mitre and cross keys, and a processional cross and a pastoral staff. One shield contains the arms of the see of Canterbury, and the other that of the Wake family, namely, two bars, and in chief three torteaux. No rings appear on the fingers.

Purchased by the Trustees, November 1857. (22.)

Dimensions.—4 ft. 1 in. by 3 feet 4 ins.

ROBERT WALKER. Died 1660.

Painted by himself.

An excellent portrait painter during the time of the Commonwealth. Nothing is known of his education, but he was contemporary with Van Dyck. Oliver Cromwell frequently sat to him. He was extensively employed by the Parliamentarians, in contrast to Dobson, who was attached to the Court at Oxford. Walker painted a portrait of John Evelyn, with a skull introduced, and this is recorded in Evelyn's Diary, July 1, 1648. He made an excellent copy of Titian's Venus, which the king valued highly. Walker died at Arundel House, in the Strand, where, after the decease of the Earl of Arundel, apartments had been assigned to him.

Description.—Seen to the waist, in a dark dress, long hair, and plain white collar, turned to the right. He looks at the spectator over his right shoulder, and his right-hand is raised, holding a square piece of paper. Light is admitted from the left-hand side, and the shadows are well massed. The whole picture is painted with a breadth of style more frequently seen in the works of Honthorst.

A similar picture is in the collection at Hampton Court Palace. Another, with the addition of a statue of Mercury, is in the University Gallery at Oxford.

Purchased by the Trustees, June 1886. (753.)

Dimensions.—2 ft. 5 ins. by 2 ft.

EDMUND WALLER. 1605–1687.

Painted by John Riley.

Poet and statesman. Born at Coleshill in Hertfordshire. The son of Robert Waller, of Agmondesham, in Buckinghamshire;

nephew on the mother's side to John Hampden, and consequently related also to Oliver Cromwell. Waller was educated at Eton, and at King's College, Cambridge. He entered Parliament at a very early age. He was one of the commissioners sent from the Parliament to the King after the battle of Edgehill, in 1643. Subsequently he incurred the displeasure of his party, was sentenced to pay a fine of 10,000*l.*, and sent into exile, where he remained until Cromwell favoured his return. In 1654 he repaid the Protector's kindness by his famous Panegyric, and wrote a poem on his death. He returned to his allegiance on the Restoration, and addressed King Charles in a poem, entitled "To the King, on His Majesty's happy return." In the Long Parliament of 1661, Waller sat for Hastings. He was a favourite both with Charles II. and his successor, and Burnet says of him, in the year 1675, "Waller was the delight of the House, and even at 80 he said the liveliest things of any among them." He died at Beaconsfield.

Description.—Seen to the waist, within a gilt oval spandril, wearing a dark grey silk gown, and a long dark brown wig with glossy curls, concealing the ears and encroaching upon the cheeks. His cravat is composed of richly-patterned lace twisted round his neck with the two ends hanging free in front. The close-shaven, aged face is turned in three quarters to the right, and the black-grey eyes look at the spectator. His eyelashes and eyebrows are flaxen grey. The lips are pale clear red. The further side of the face is in deep shade. The background is plain, very dark sepia-brown.

Formerly in the collection of Horace Walpole at Strawberry Hill.

Purchased by the Trustees, May 1862. (144.)

Dimensions.—1 ft. 8½ ins. by 1 ft. 4 ins.

SIR WILLIAM WALLER. 1597-1668.

Painter unknown.

A distinguished parliamentary general. Son of Sir Thomas Waller, Constable of Dover Castle. He was educated at Oxford, and served in the Netherlands. In the civil wars at home, he was so uniformly successful as to obtain the name of "William the Conqueror," until the battles of Lansdown and Devizes, July 1643, and Cropredy Bridge, June 1644, when he was defeated. But at Alresford, in March 1644, he gained a signal victory over Lord Hopton and the Royalists. At the Restoration he was chosen one of the representatives for Middlesex. He wrote "Divine Meditations," and "A Vindication of his Conduct."

Description.—A bust picture in a square frame, seen to the waist, wearing a black satin dress, slashed on the front of sleeves and body, so as to show a white lining, and a broad square collar fitted close to the cheeks, bordered with white lace and two white tassels. The somewhat rugged face is turned in three quarters to

the right; the small black eyes looking at the spectator. His hair is yellowish grey, and the broad flat moustaches are turned upwards. The chin is covered with hair and brought down to a point. The background is plain dark brown.

Transferred from the British Museum, June 1879. (577.)

Dimensions.—2 ft. 3 ins. by 1 ft. 9 ins.

REV. JOHN WALLIS, D.D., F.R.S. 1616-1703.

After Sir Godfrey Kneller.

Theologian, scholar, and mathematician. Born at Ashford, in Kent, where his father was minister. At an early age he displayed a singular aptitude for arithmetic. Entered, at the age of 16, Emmanuel College, Cambridge, where he soon acquired a reputation, and became the companion of Horrocks, whose works he afterwards edited. He was chosen fellow of Queen's College, and took orders in 1640. On the outbreak of the Civil War he sided with the Parliament. He deciphered the King's letters after the battle of Naseby to the great detriment of the Royal cause. His faculty of deciphering was in frequent requisition. In 1644, he was appointed one of the secretaries of the Assembly of Divines at Westminster. In 1649, when his party prevailed, he was appointed Savilian Professor of Geometry at Oxford, where he established himself. He deposited in the Bodleian Library a collection of deciphered letters, which led to a long controversy. He was also involved in disputes with Hobbes. Having employed his powers of deciphering in favour of the Restoration, Wallis was confirmed by Charles II. in his professorship, and made Keeper of the Archives at Oxford. In 1661 he was one of the clergy appointed to review the Book of Common Prayer. He died at Oxford, and was buried there in St. Mary's Church.

Description.—To the waist, within an oval spandril, wearing academical dress; black stole, over a scarlet gown, a black skull-cap and clerical bands. The face is seen in three-quarters to the left. His dark slaty-grey eyes are looking at the spectator. Eyebrows broad, and white and grey in colour. The hair at the sides is white and wavy. The complexion fair, face smooth, cheeks round, and chin double. Background a pale yellow-brown.

This picture is taken from the well-known full-length portrait by Kneller in the Bodleian Gallery at Oxford; but the left hand raised to the breast in the original is here wanting. See Walpole's "Anecdotes," edited by Dallaway and Wornum, p. 595, note.

Transferred from the British Museum, June 1879. (578.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

ANOTHER PORTRAIT.

Drawn and engraved from the life by David Loggan in 1678.

Description.—Line engraving on a small sheet. Seen to the waist, within an oval border, round which is written, "*S.T.P. Geometria professor Savilianus Oxon. reg. ma^a a sacris, Regalis Societa Lond. Sodalis.*" He wears a black gown and square-cut band and black skull-cap. The smooth face is turned in three quarters to the right, and the eyes look towards the spectator. His hair hangs long at the sides. A shield of arms is below with ribbons fluttering above. Inscribed: "*D. Loggan, ad vivum delin.*"

Purchased by the Trustees, March 1881. (639.)

Dimensions.—9½ ins. by 7½ ins.

HON. HORACE WALPOLE. *See ORFORD.*

SIR ROBERT WALPOLE. *See ORFORD.*

HUMPHREY WANLEY, F.R.S., F.S.A. 1672-1726.

Painted in 1717 by Thomas Hill.

A learned antiquary. Librarian to Robert Harley and Edward his son, Earls of Oxford. Son of Nathaniel Wanley, vicar of Trinity Church, Coventry. Born at Coventry, and educated at Oxford, where he assisted Dr. Mill in preparing his edition of the Greek Testament in 1707. Became one of the keepers of the Bodleian Library, and completed the indexes to the manuscripts, with a Latin preface. He was secretary in London to the Society for Promoting Christian Knowledge, and assisted Dr. Hickea, for whom he travelled to collect Anglo-Saxon manuscripts, in producing his celebrated "Thesaurus." He translated from the French Ostervald's "Grounds and Principles of the Christian Religion," 1704, and compiled the catalogue of the Harleian MSS., which was first printed in 1762. He was buried in the Church of St. Marylebone. His own diary, from March 1715, to within a fortnight of his death, contains a great deal of curious information.

Description.—Seen to the waist, within an oval red-brown spandril, turned to the left, wearing his own very dark brown hair, a plain white cravat with long end hanging down in front, and a dark purple-brown coat with gilt buttons. His close-shaven face is turned in three quarters to the left; the very dark small eyes looking at the spectator. The eyebrows are broad and dark brown. His rich, full hair conceals the ears. The cheeks are pink and the lips full rich glossy red, and the chin double. The background is of a plain yellow-brown tint.

This picture was engraved in mezzotinto by John Smith, and copied by A. Wivell in Rodd's Illustrations to Granger, Part I.

Other portraits of Wanley, painted also by Hill, but differing in composition, and with numerous accessories, are in the Bodleian Gallery, Oxford, and in the rooms of the Society of Antiquaries, London. The latter is dated "18th December 1711."

Transferred, June 1879, from the British Museum, to which it had been presented by George Townshend, Earl of Leicester, 1795. (579.)

Dimensions.—2 ft. 5 ins. by 2 ft.

WILLIAM WARBURTON, D.D. 1698–1779.

Painted by Charles Philips.

Bishop of Gloucester. Born at Newark-upon-Trent. His first studies were directed to the law, and for some years he practised as an attorney. But altering his views, and taking orders, he became distinguished as one of the ablest controversial writers of his time. He was raised to the bishopric of Gloucester in 1759, and is also well known as the friend and commentator of Pope. He is to be mentioned above all as author of "The Divine Legation of Moses," which first appeared in 1738. His edition of Pope's works was published in 1751. He died at Gloucester.

Description.—A seated figure, seen to the knees, almost facing the spectator, wearing a black gown and long square-cut white bands fitted close under the chin. He holds a pen, in the act of writing on a sheet of paper laid open on a table, and places his left hand on his girdle. His close-shaven face is turned in three quarters to the right, and the dark grey eyes look upwards in the same direction. His hair is grey, and hangs down in full masses at the sides, covering the ears. There are no rings on the fingers. The background is plain dark brown. Light is admitted from the right-hand side.

This portrait was engraved in mezzotinto by T. Burford.

Purchased by the Trustees, December 1857. (23.)

Dimensions.—4 ft. 1 in. by 3 ft. 2 ins.

JAMES WARD, R.A. 1769–1859.

Painted by himself, at the age of 79.

Animal painter and engraver. Born in London. Younger brother of William Ward the engraver, to whom he was apprenticed; he attained great excellence as an engraver in mezzotinto, but early abandoning this branch of the art, became distinguished as an animal painter. He was elected an Associate of

the Academy in 1807, and a full member in 1811. His finest work, "The Bull," is now in the National Gallery.

Description.—Seen to the waist, wearing a yellow-spotted dressing-gown over a black coat, and a broad white turned-over shirt-collar. The face is seen in three quarters to the left, and the dark brown eyes look at the spectator. He is bald headed, and wears a long white flowing beard. The complexion is very clear, with red lips. Background plain dark brown. Light admitted from the right-hand side.

Presented, July 1870, by his son, G. R. Ward, Esq. (309.)

Dimensions.—2 ft. by 1 ft. 8½ ins.

JOHN WARD, LL.D., F.R.S., F.S.A. 1679–1758.

Painter unknown.

Antiquary and author. Born in London, and employed at first in the Navy Office. In 1710 he became a schoolmaster, and gaining distinction as a classical antiquarian writer, was appointed Professor of Rhetoric in Gresham College in 1720. He translated into Latin Dr. Mead's "Treatise on the Plague," and entered eagerly into a discussion between Dr. Mead and Dr. Middleton concerning the condition of physicians in ancient Rome. His principal work, "The Lives of the Gresham Professors," was published in 1740. He contributed numerous papers to the learned societies, and, at the time of his death, had prepared "A System of Oratory delivered in a course of lectures publicly read at Gresham College."

Description.—A square picture. Seen to the waist, wearing a plain grey coat, close-buttoned, and a white necktie. The face, which is aged, and close shaven, is turned with a benevolent expression, in three quarters to the left. His wig is dressed in very formal curls. Background plain grey. Inscribed on the back of the canvas:—"Ob. 17 Oct: 1758 *ætat* 79."

Transferred, June 1879, from the British Museum, to which it had been presented by T. Hollis, Esq. (590.)

Dimensions.—1 ft. 10 ins. by 1 ft. 6 ins.

SETH WARD, D.D., P.R.S. 1617–1689.

*Drawn and engraved from the life by
David Loggan, 1678.*

Bishop of Salisbury. A learned divine and mathematician; son of an attorney at Buntingford, in Hertfordshire, where he was born. He was educated at Sidney Sussex College, Cambridge, but, being compelled by the Parliamentary Commissioners to remove, he found refuge at Oxford and was appointed Savilian

Professor of Astronomy. Ward was one of the original members of the Royal Society, and for several years its president. At the Restoration he obtained the vicarage of St. Lawrence Jewry, and soon after received the bishopric of Exeter, from which see, in 1667, he was translated to that of Salisbury. In 1671 Bishop Ward was made Chancellor of the Order of the Garter, which office he procured to be in perpetuity annexed to that see. He was the author of many works on theology and astronomy. He died at Knightsbridge, after having for several years lost his mental faculties.

Description.—A large sheet line engraving. Seen to the waist, within a carved oval framework, wearing the mantle of the Garter with the shield of St. George embroidered on his left shoulder. His face is turned in three quarters to the left, with long hair and a black skull-cap. Light is admitted from the right-hand side. On a tablet beneath the oval framework is a shield of arms encircled by the Garter and surmounted by a bishop's mitre. Inscribed along the ledge: "D. Loggan, ad vivum delin. et sculp. 1678."

Purchased by the Trustees, July 1881. (644.)

Dimensions.—1 ft. 2½ ins. by 10½ ins.

GEORGE WASHINGTON. 1732-1799.

Drawn in pastels by Mrs. Sharples.

The first President of the United States. Born on the banks of the Potomac in Virginia. At the age of 18 he obtained, through his relation, Lord Fairfax, the office of Surveyor of the Western District of Virginia. This introduced him to the notice of Governor Dinwiddie, and in the following year he was appointed one of the Adjutant Generals of Virginia with the duty of training the militia. In 1755 he served under the unfortunate General Braddock, on whose fall he conducted the retreat with undaunted firmness. After his return to Mount Vernon in 1759 Washington married, and led the life of a private country gentleman. In 1774 the command of the troops raised by Virginia was given to him, and in 1775 he represented that State in the convention held at Philadelphia. When the war with the mother country began Washington was chosen commander-in-chief. From that period the narrative of his life is blended with the history of his country. Not Americans merely, but all of the Anglo-Saxon race, may justly feel pride in a career so illustrious, and a character so pure.

Description.—Seen to the waist, on a small scale, in profile, turned to the left. He wears a black velvet coat with high rising collar, a plain white cravat, and a shirt-frill projecting below it. His very small dark eyes look straight before him; the eyebrows are grey, and the cropped hair powdered and cut straight in a line behind the ears, gathered in a large back bag. His whiskers are trimmed very short, the chin double. The background is very dark, with intensely deep blue towards the upper left-hand corner.

Presented, June 1864, by James Yates, Esq., M.A. (174.)

Dimensions.—8½ ins. by 6½ ins.

ANOTHER PORTRAIT.*Painted by Gilbert Stuart.*

Description.—A full-length figure on a small scale, in a black velvet suit, white cravat and lace fall, lace ruffles, knee breeches and gilt shoe buckles, standing to the left on a marble pavement, resting the fingers of his right hand on a paper partially unrolled and laid on table covered with a red cloth. The corner leg of the table is seen handsomely carved, composed of Roman fasces surmounted by eagles grasping thunderbolts. Behind him are tall columns and a purple drapery with gilt cords and tassels. To the left of the figure beneath the drapery is a bright blue sky with sunrise effect. Upon the table to the left appear the President's black hat, a silver inkstand of classic shape, a couching dog (letter weight), and a few bound volumes placed upright, other volumes are seen on the floor, one leaning against the leg of the table. The face is seen in three quarters to the left, close shaven, the small very dark eyes fixed on the spectator. His own natural hair is powdered, with a black silk bag attached to the collar of the coat. His left hand supports his gilt-hilted sword. The entire composition is dignified and appears to be a design for a grand historical portrait.

A similar composition to this, only with the right hand raised, the eyes turned to the left, and the feet placed apart, and standing on a patterned carpet, was engraved in mezzotinto at New York, 1844, by H. S. Sadd.

Purchased by the Trustees, June 1887. (774.)

Dimensions.—2 ft. 4 ins. by 1 ft. 7½ ins.

JAMES WATT. 1736–1819.*Painted in 1793 by Charles F. de Breda.*

The illustrious man who, “directing the force of an original
“genius, early exercised in philosophical research, to the improve-
“ment of the steam engine, enlarged the resources of his country,
“increased the power of man, and rose to an eminent place among
“the most illustrious followers of science, and the real benefactors
“of the world.”

The words above quoted form part of the eloquent inscription composed by Lord Brougham for the monument of Watt in Westminster Abbey. Watt was the son of a small merchant and shipowner resident at Greenock. A delicate constitution prevented him from a regular attendance at school; but he studied assiduously at home, and became known, as a boy, for his extensive reading and general acquirements. In 1755 Watt arrived in London, and devoted himself to the manufacture of mathematical instruments. Having attained the required proficiency, he sought to establish himself in Glasgow, and eventually, about 1757, received the appointment of mathematical instrument maker to the university of that city, with leave to establish his shop within their precincts. Here, in 1763, in consequence of Professor Anderson having sent him a model of Newcomen's steam-engine

to repair, Watt commenced those researches into the properties of steam and improvements in machinery which have rendered his name immortal. In 1767 he was employed in surveying the Forth and Clyde Canal, and the Caledonian Canal in 1773, having previously, in 1768, given up the occupation of instrument maker, and professed himself a civil engineer. The first patent for his steam engine is dated 1769.

Description.—Seen to below the knees, seated in profile to the left, resting his right elbow on a table, near to an open paper with the drawing of a steam engine. He raises his right hand to his face, holding at the same time a short-trumpet, the other hand rests in his lap. He wears a plain black coat with ruffles, knee-breeches with silver buckles, and a plain white cravat with the ends projecting. The closely-shaven face is seen nearly in profile to the left, and inclined rather forward. The dark blue (indigo) grey eyes look in the same direction. The eyebrows are dark brown, and the hair grey and brushed back, concealing the ears. Inscribed on the plain yellow-brown background in pale letters, above the table to the left, "*Breda. p. 1792.*" Light admitted from the right-hand side.

Painted on twilled canvas.

This portrait was formerly at the Soho works, near Birmingham. It was engraved in mezzotinto by S. W. Reynolds, 1796.

Presented, February 1865, by M. P. Watt Boulton, Esq. (186A.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

(a.) **ANOTHER PORTRAIT.**

*A circular medallion, modelled in red wax by
Peter Rouw, 1802.*

Description.—Seen to the waist; in profile turned to the left, wearing a plain close-buttoned coat and a neckcloth with lace frill in front. The face is close shaven, and the hair formally dressed; it is divided into two queues behind. Inscribed with name and date on a paper attached to the back. The wax is mounted on a bed of blackened glass.

Purchased by the Trustees, July 1864. (183.)

(b.) **ANOTHER PORTRAIT.**

Painted by Henry Howard, R.A.

Description.—A bust portrait, on a small scale. He wears a plain brown coat, white neckerchief, and black waistcoat. The smooth-shaven and aged face is seen in full, and the grey eyes look towards the spectator. He wears a formally cut grey wig, with a small point descending on the forehead. The background is a plain yellow-brown, and the light admitted from the right-hand side.

Presented, July 1882, by Sir Theodore Martin, K.C.B. (663.)

Dimensions.—7½ ins. by 5¼ ins.

REV. ISAAC WATTS, D.D. 1674-1748.

Painted by Sir Godfrey Kneller.

Celebrated nonconformist divine and hymn-writer. Author of various sermons, and works on "The Improvement of the Mind," "Logic," and "Divine Songs for Children." During the last 36 years of his life he resided in the house of Sir Thomas Abney at Theobalds. He was buried in Bunhill Fields.

Description.—Seen to the waist, within a dark sepia-brown oval spandril, turned to the right, wearing a pale dull blue dressing-gown lined with dull red, and long clerical bands of white muslin attached to a plain white cravat. The close-shaven face is turned almost in profile to the right, the very dark indigo-blue eyes looking at the spectator. Eyebrows broad, and of a pale grey colour, sharply defined. The lips are pale clear red; the hair, yellow-grey, dressed in masses at the sides so as to conceal the ears. Background plain dark brown.

This picture originally belonged to Sir Thomas Abney.

Purchased by the Trustees, June 1868. (264.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

ANOTHER PORTRAIT.

Drawn and engraved from the life in mezzotinto by George White, 1727.

Description.—Seen within an oval, wearing black gown and bands, resting his left hand on a book. The face is turned in three quarters to the right, the eyes looking towards the spectator. His wig is very formal and covers the ears; above are the words "To live is Christ, to die is gain." Inscribed: "G. White, ad vivum fec. 1727."

Purchased by the Trustees, March 1881. (640.)

Dimensions.—1 ft. 2½ ins. by 10½ ins.

ARTHUR WELLESLEY, DUKE OF WELLINGTON, K.G.
1769-1852.

A marble bust, sculptured by J. Francis, 1852.

Fifth son of Richard, first Earl of Mornington. Born in Ireland. He was educated at Eton, and subsequently at the military seminary of Angiers in France. On March 7th, 1787, the Hon. Arthur Wellesley received his first commission as an ensign in the 73rd Regiment of Foot. The career of this illustrious hero is too recent and too renowned to render any detailed account of it requisite in a catalogue of this nature. He died at Walmer Castle.

Description.—In peer's robes, with ermine stripes on the robe, but not low enough to show the wearer's ducal rank. He wears a plain cravat, with no shirt-collar above. Between the robe and the top of the waistcoat are indications of the ribbon of the Garter, and inside the waistcoat the ribbon and badge of the

Golden Fleece. The face is turned slightly towards his left shoulder. The eyeballs are marked, and show him to be looking straight before him. The eyebrows are very full and bushy. The hair is full, and disposed in naturally flowing locks. The whiskers are trimmed short. The form of the lobe of ear is peculiar. Inscribed on the back of the bust, "J. FRANCIS SC. LONDON 1852."

This bust was exhibited at the Royal Academy in 1853, No. 1,406 of the catalogue.

Purchased by the Trustees, June 1866. (218.)

(a.) **ANOTHER PORTRAIT.**

Painted in water colours by Bauzit.

Description.—A full-length figure, on a small scale, standing bareheaded in an open landscape towards the right, wearing a long blue frock coat, grey, tight pantaloons, and high military black boots. The coat is buttoned, but shows above the upper part of a white waistcoat. His face is turned in three quarters to the right; the eyes looking at the spectator. The hair is grey, shaded brown. He wears short whiskers, a plain white cravat, and no shirt-collar above. His left hand is placed within the fold of his coat, and the other, holding a glove, hangs down by his side. In the background, extending from the foreground through a flat level to the furthest distance, is a deep cutting like a canal.

This portrait was engraved by C. Turner in 1817.

Presented, July 1878, by William Smith, Esq., F.S.A. (308.)

Dimensions.—11 ins. by 9½ ins.

(b.) **ANOTHER PORTRAIT.**

Painted in 1845 by Count Alfred D'Orsay.

Description.—A standing figure, seen nearly to the knees, turned towards the right. He wears a black evening-dress suit, with white waistcoat and gilt buttons. The blue ribbon of the Garter crosses his breast. His white cravat is quite plain and very deep, and no shirt-collar appears above it. The badge of the "Toison d'Or" is suspended round his neck by a red string. The face, with short-cut whiskers, is turned directly in profile to the right, and the pale grey eyes look forward in the same direction. Both hair and whiskers are silvery white. A military hat projects from under his left arm. Both hands are seen, and the knuckles of the right rest on the red slab of a richly-carved gilt table. There are no rings on the fingers. The figure bends slightly forward as if from age. Signed, along the edge of the table, "Comte d'Orsay Peint. July 1845."

This picture was formerly in the possession of the Countess of Blessington at Gore House. There are many repetitions of it by the same hand, and bearing the same date.

Bequeathed by the late Mr. Charles Vickers, of Wormstall, Newbury, and accepted by the Trustees, May 1875. (405.)

Dimensions.—4 ft. 6½ ins. by 8 ft. 5 ins.

(c.) **ANOTHER PORTRAIT.** At the age of 35.*A miniature on ivory ; painter unknown.*

Description.—Beneath an oval spandril. A bust portrait wearing a scarlet coat and dark blue collar and facings, epaulette on his right shoulder. The red ribbon of the Bath crosses his breast and the star appears on his left side. The closely-shaven face, with strong dark eyebrows, is seen in three quarters to the right, and the dark grey eyes are looking away in the same direction. The hair is close cut and parted in the middle. He also wears a black stock with a small frill of white shirt projecting below it. The background is a clear pale blue sky light with clouds.

On a paper accompanying the miniature is written "*Presented by his Grace the late Duke of Wellington to Francis Rose Osborn, 2nd Battalion Grenadier Guards, servant to Colonel Elise.*"

Presented, May 1885, by Edward Cock, Esq., of Kingston, Surrey. (741.)

Dimensions.— $3\frac{1}{2}$ ins. by $2\frac{3}{8}$ ins.

For another portrait, see the picture of the HOUSE OF COMMONS, 1833 ; page 503.

REV. JOHN WESLEY, M.A. 1703–1791.*Painted at the age of 63, by Nathaniel Hone, R.A.*

The founder of Methodism. Son of the Rev. Samuel Wesley, rector of Epworth, in Lincolnshire ; educated at Charterhouse and Christ Church, Oxford. In 1726 he graduated M.A., was elected fellow of Lincoln College, and ordained by Bishop Potter. About 1730, Wesley and his brother Charles joined a society at Oxford which had recently been established under the name of Methodists. George Whitefield, also a student at Oxford, entered into their views and contributed largely to the establishment of the new sect. In 1735, the two Wesleys proceeded in company with several Moravians to America. John returned at the close of 1737 ; and from that time until his decease applied himself almost without cessation to his sacred ministry, travelling through all parts of the country, and frequently preaching in the open air. He was justly celebrated for his eloquence and powers of persuasion, and is looked upon as pre-eminently the founder of Methodism.

Description.—A standing figure in black, seen to the knees, and turned to the left, wearing a clergyman's cassock, girdle and gown and square white clerical bands which fit close under the chin. He raises his right hand as if in the act of

preaching,* and holds a small book to his breast with the other, keeping one finger inserted between the leaves. The trunk of a tree is on the extreme right, and a distant landscape with low horizon to the left. His close-shaven face is turned in three quarters to the left, and his dark blue-grey eyes look in the same direction. The eyebrows are pale soft brown. His long rich dark brown hair is parted in the middle over the forehead, and hangs down on each side, concealing the ears. The cheeks are red, and of a full clear colour. The side of his nose is in shadow.

This portrait was engraved by Bland.

Sold among the effects of Miss Wesley, and purchased by the Trustees, November 1861. (135.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

(a.) **ANOTHER PORTRAIT.**

A marble bust ; sculptor unknown.

Description.—Wearing clergyman's gown and bands, with long hair parted in the middle and dressed at the sides in barrel curls covering the ears, and falling low down behind. The eyebrows are very full. The eyeballs are not marked, and the aged face is turned slightly towards his left shoulder.

Purchased by the Trustees, December 1868. (271.)

(b.) **ANOTHER PORTRAIT.**

Painted by William Hamilton, R.A.

Description.—Standing in a pulpit, turned towards the left, wearing a black canonical dress, with the Bible open before him on a cushion supported by the winged head of an angel, and a smaller book laid beside it. He rests his left hand on the sacred volume, and extends the other as if in the act of speaking. His close-shaven and aged face is somewhat elevated, and turned in three quarters to the left. The pale blue-grey eyes are raised in the same direction. The eyebrows are pale, and the silvery-white hair divided in the middle, and dressed at the side in a long barrel curl, covering the ear, and hanging low down behind. His complexion is fresh coloured, the lips clear pale red, and the chin double. The background represents the flat stone wall of a chapel. Signed, in the lower left-hand corner, in black letters upon dark brown, "Wm. Hamilton, 1799."

* There are on record two interesting and widely differing accounts of John Wesley's manner and appearance. The first is given by the Honorable Horace Walpole who saw him at Bath in October 1766. He writes as follows to his friend Mr. John Chute :—"Wesley (he would then have been "63) is a lean, elderly man, fresh-coloured, his hair smoothly combed, but "with a *souppon* of curl at the ends. Wondrous clean. He spoke his "sermon, but so fast, and with so little accent, that I am sure he has often "uttered it ; but towards the end he exalted his voice, and acted very ugly "enthusiasm." The second is from Mr. H. Crabb Robinson, in his Diary (vol. I., page 19) who says that he heard John Wesley in October 1790 (when Wesley would have been 87) in the great round Meeting-house at Colchester. "He stood in a wide pulpit, and on each side of him stood a "minister, and the two held him up, having their hands under his armpits. "His feeble voice was barely audible ; but his reverend countenance, "especially his long white locks, formed a picture never to be forgotten. "There was a vast crowd of lovers and admirers. It was for the most part "pantomime, but the pantomime went to the heart. Of the kind I never saw "anything comparable to it in after life."

This portrait has been engraved in line by James Fittler. It was No. 828 of the 1867 National Portrait Exhibition.

Presented by J. Milbourn, Esq., February 1871. (317.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

BENJAMIN WEST, P.R.A. 1738–1820.

Painted by Gilbert Stuart.

Religious, historical, and portrait painter. Born in Pennsylvania, of Quaker parents. At the age of 21 he came to Europe, and after studying for three years in Italy, settled in London in 1763. He painted historical and religious subject, which obtained much public admiration. In 1772 he was appointed Painter to the King, by whom he was largely patronised. He was one of the foundation members of the Royal Academy, and in 1792, on the death of Sir Joshua Reynolds, was elected president, but declined the honour of knighthood. His best known works are "Penn's Treaty with the Indians," "The Death of General Wolfe," "The Departure of Regulus" (commissioned by the King), "Christ Healing the Sick" (now in the National Gallery), and "Death on the Pale Horse." He died in Newman Street, and was buried in St. Paul's Cathedral.

Description.—A half-length figure, seated towards the right, in a red-backed chair, resting his left hand on the top of a book, lettered "Boydell's Bible," and placed upright on a green-covered table before him. His right hand, holding a portecrayon, rests on the other arm. The interlacing of the fingers is very complicated. He wears a plain bluish-grey coat with buttons of the same, and square-cut collar, and plain white cravat, with a shirt-frill projecting below it. The close-shaven face is turned in three quarters to the right, and his yellow-brown eyes look keenly at the spectator. The eyebrows are grey shaded with sepia, and sharply defined; the lips a pale clear red, and the cheeks pink. His hair is powdered and dressed in formal fashion with black bag behind. The further side of the face is in deep shadow. On an easel, to the right, is a canvas with an unfinished picture on it of Moses receiving the Law. A roll of writing and the second volume of the Bible lie on the table before him. Behind the figure, and partly covering the edge of the picture on the easel, are the folds of a dark bronze-green curtain.

This was painted for Alderman Boydell in 1786, and engraved in stipple, same date, by Caroline Watson.

Purchased by the Trustees, April 1872. (349.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

(a.) ANOTHER PORTRAIT.

A marble bust, sculptured in 1819 by Sir Francis Chantrey, R.A.

Description.—Venerable countenance. Drapery wrapped round the shoulder, leaving the neck bare. The thin hair is brushed back from his high forehead, and the whiskers cut short; the face is smooth, and turned slightly towards his right shoulder. The eyeballs are indicated by incised lines, and show him to be looking towards his right.

Purchased by the Trustees, February 1880. (607.)

(b.) ANOTHER PORTRAIT.*Painted by Gilbert Stuart.*

Description.—A half-length figure facing the spectator, resting his left elbow on the arm of a chair near a table in the right-hand corner of the picture. He wears a pale grey-blue coat with silver buttons, a white cravat, and a small shirt frill and ruffles of delicate lace. His waistcoat is of a pale greenish colour. The smooth pale face is turned in three quarters to the left, and his small dark eyes look away in the same direction. His formally dressed hair is very white owing to the use of powder. He holds a rolled paper in his left hand. A brown-red curtain hangs on the right.

This picture was presented in 1853 to the National Gallery by J. H. Anderdon, Esq.

Deposited by the Trustees and Director of the National Gallery, November 1883. (703.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

SIR RICHARD WESTMACOTT, R.A. 1775–1856.*Drawn in crayons by Charles Benazech.*

Sculptor. Born in London, the son of a statuary. He studied for some years in Italy, and exhibited at the Royal Academy for the first time in 1797. His works were chiefly of a monumental character, and many of the most important public statues in London are from his hands; among them are those of Pitt and Fox in Westminster Abbey, Sir Ralph Abercromby in St. Paul's Cathedral, and the seated figure of Fox in Bloomsbury Square. He was elected an Associate of the Academy in 1805, and a full Academician in 1815. In 1827 he became Professor of Sculpture at the Academy, and was knighted in 1837. The group of figures in the pediment of the British Museum portico was one of his last works. He died in South Audley Street.

Description.—Drawn in coloured chalks upon a square paper. A bust portrait wearing a deep rich blue coat with a high rising collar, as seen in portraits of Sheridan, buttoned across the chest, and a large plain white cravat tied in front. The face is seen in three quarters turned to the right, and the dark eyes looking away in the same direction. His eyebrows, for a youth, are strong and dark, and his abundant dark brown hair, divided in the middle, encroaches upon the forehead and falls in wavy locks on each side, concealing the ears. The background is composed of grey clouds.

Presented, November 1884, by Miss Eliza Westmacott, in fulfilment of the wishes of her late sister, Miss Westmacott. (731.)

Dimensions.—8½ ins. by 6¼ ins.

ROBERT GROSVENOR, FIRST MARQUESS OF WESTMINSTER,
K.G. 1767–1845. See GROUP OF PATRONS OF ART,
page 518.

SIR CHARLES WHEATSTONE, F.R.S. 1802–1875.

Drawn by Samuel Laurence.

Inventor of the electric telegraph. Born at Gloucester. His earliest discoveries were made in connexion with sound and vision. Wheatstone was appointed Professor of Experimental Philosophy at King's College, London, in 1834. In May 1837 he took out, conjointly with Mr. William Fothergill Cooke, the first patent for the electric telegraph. The earliest application of the electric wire for practical purposes was made on the Blackwall Railway in 1838, the same year in which Professor Wheatstone first constructed and exhibited the stereoscope. He received the honour of knighthood in 1868, and died at Paris.

Description.—Drawn in black chalk, the size of life, upon tinted paper. The face is seen in full, and the eyes look direct at the spectator through spectacles. He wears a black necktie and a small white collar.

Purchased by the Trustees, July 1884. (726.)

Dimensions.—2 ft. 3 ins. by 1 ft. 9½ ins.

REV. WILLIAM WHISTON. 1667–1752.

Painted by Mrs. Sarah Hoadly.

English divine and mathematician. Born near Twycross, Leicestershire, and educated at Tamworth and Clare Hall, Cambridge. He succeeded Sir Isaac Newton as Professor of Mathematics at Cambridge, but in consequence of his theological views, was expelled the University. He was the author of numerous philosophical and controversial works, and his translation of "Josephus" is well known.

Description.—A bust portrait, turned towards the right, wearing a full black gown, and a plain white cravat, with long square-cut clerical bands of muslin attached to it. The close-shaven, sallow-complexioned face is seen in three quarters to the right, the dark blue-grey or black eyes looking at the spectator. The eyebrows are broad and grey; the hair, worn naturally, is glossy and of a dark grey colour. The chin has a cleft in it. Inscribed, in pale yellow letters on the upper left-hand corner of the plain dark yellow background, "Will^m. Whiston, A.M."

This portrait was No. 748 of the 1868 National Portrait Exhibition. Purchased by the Trustees, June 1867. (243.)

Dimensions.—1 ft. 8½ ins. by 1 ft. 3½ ins.

ANOTHER PORTRAIT.

A small head carved in wood.

Description.—A small head and bare neck carved in a yellow-brown wood. The nose is aquiline and the chin sharp and projecting. The face close shaven and the head perfectly bald. There is a deep furrow between the eyebrows. Eyeballs not indicated.

This was probably intended to serve as a tobacco-stopper. The name "*Whiston*" is inscribed on the back.

Presented, February 1885, by Arthur Gore, Esq., of Melksham, Wilts. (733.)

Dimensions.--Height $1\frac{1}{2}$ ins.

HENRY KIRKE WHITE. 1785-1806.

A medallion, by Sir Francis Chantrey, R.A.

Poet. Born at Nottingham. Being of too weakly a constitution to follow his father's occupation as a butcher, Kirke White was removed, at the age of 14, from school to a stocking-loom, to learn the business of a hosier. The loom was altogether uncongenial to him, and ere long he was removed to a lawyer's office in Nottingham. Eagerly bent on the acquisition of knowledge, he studied not only the Greek, Latin, Italian, Spanish, and Portuguese languages, but also chemistry and natural philosophy, to which were added the accomplishments of music and drawing. In his 15th year he had become a contributor to various periodical publications, and, with the encouragement of Mr. Capel Loft and Mr. Thomas Hill, the editor of the "*Monthly Mirror*," he prepared a volume of poetry, which was dedicated to the Duchess of Devonshire, and published early in 1804. At length, through the generosity of Mr. Wilberforce, he was admitted a student of St. John's College, Cambridge. Here the ardour with which Kirke White pursued his studies overtasked his delicate frame. His health declined, and he gradually sank to the grave. He died at Cambridge. A selection of his poems was published by his friend Mr. Southey, in 1807. The "*Remains of Henry Kirke White*" have been frequently reprinted.

Description.--The head and neck only, set in a circular frame, and seen in profile to the left. The face is youthful and perfectly smooth; the eyeballs not marked, and the hair flowing.

This is the original model for the medallion which was placed with a tablet over the poet's grave in All Saints Church, Cambridge, in 1819, at the expense of an American gentleman, Dr. Boott, Treasurer and Vice-President of the Linnæan Society of London.

Presented by Francis Boott, Esq., M.D., February 1860. (93.)

Dimensions.--1 ft. 3 ins. by 1 ft.

ANOTHER PORTRAIT.*Artist unknown.*

Description.—On a small scale, drawn in a very inartistic manner. Seen to the waist, in profile turned to the left, wearing a dark frock coat closely buttoned, and a plain white neckcloth loosely tied in front. His face is boyish and smooth, the eyes looking straight before him; the eyebrows arched and his hair long and flowing. Plain tinted background washed with Indian ink.

This portrait was presented by Robert Southey, editor of Kirke White's "Remains," to Robert Bloomfield, the poet. It was engraved in stipple by Fry, and published by Longmans, 1823, and from it was derived the above medallion.

Purchased by the Trustees, November 1877, from the Bloomfield family. (493.)

Dimensions.—9½ ins. by 7¼ ins.

THOMAS WHITE, D.D., BISHOP OF PETERBOROUGH. See
THE SEVEN BISHOPS, page 499.

REV. GEORGE WHITEFIELD. 1714–1770.

Preaching to a small congregation.

Painted by John Wollaston.

Methodist preacher. The son of an innkeeper. Educated at the grammar school of St. Mary de Crypt at Gloucester, and admitted a servitor of Pembroke College, Oxford, where he became acquainted with the Wesleys, and joined the Society of Methodists in 1733. He was ordained deacon by Benson, Bishop of Gloucester. He was gifted with a voice of unusual modulation, and so powerful that he could make 30,000 people hear him at once in the open air. His fluency and command of extemporaneous language were also of the highest order. On all these grounds his preaching produced an extraordinary popular impression. The success of the Wesleys in North America induced him to sail for that country, which in the course of his life he frequently revisited. He was regarded as, next to John Wesley, the principal founder of the Methodists. Being attacked by an asthma during his seventh visit to America, he died at Newbury Port, near Boston.

Description.—Figures on a small scale. Whitefield is seen half length in a black clerical gown preaching from a square wooden-panelled pulpit. Five persons are seated below listening to him. His smooth face is turned in three quarters towards the right, and the very dark slaty-grey eyes (with a decided squint) seen directed to the spectator. He wears a flaxen wig gathered full at the sides so as

to cover the ears. His lips are deep red, and the side of his nose is in shadow. The lady seated in front wears a straw hat over a white frilled cap, tied under the chin with a blue ribbon. Her gown has short sleeves, and is of a pale yellow colour trimmed with white muslin, and a plain neckerchief over the shoulders. The gentleman behind her wears a red-brown coat and a formal white wig; the man to the extreme right wears his natural dark brown hair, and is seemingly of inferior rank. The background beyond the figures is plain dark brown. Light is admitted from the right-hand side.

The lady foremost in the village congregation is supposed to represent Mrs. James, of Abergavenny, whom Whitefield married in 1741.

This picture was engraved in mezzotinto by John Faber.

Purchased by the Trustees, August 1861. (131)

Dimensions.—2 ft. 7½ ins. by 2 ft. 1 in.

BULSTRODE WHITELOCK. 1605–1676.

Painter unknown.

Scholar, republican, lawyer, and statesman. Son of Sir James Whitelock, a judge of the Common Pleas. He was born in London, and educated at Merchant Taylors' School and St. John's College, Oxford, and studied law at the Middle Temple. In 1640 he became a member of the Long Parliament and took a prominent part in opposition to the king; during the Civil War he was on several occasions appointed a commissioner to treat for peace with the king, and strove earnestly, though unsuccessfully, to effect an agreement. During the Commonwealth Whitelock was one of the commissioners of the Great Seal, and for two months in 1659 was Lord Keeper. In 1653 he was sent by the Protector on an embassy to Queen Christina of Sweden. At the Restoration his name was inserted in the Act of Oblivion and he retired into private life. His "Memorials of English Affairs" was left in manuscript at his death and published in 1682.

Description.—Seen to the waist, wearing dark armour and a plain grey square-cut collar, fitting close to the chin, with very long black hair, parted in the middle over the forehead, and covering the ears. His pale face is seen in three quarters turned to the left, the very dark eyes looking at the spectator. The eyebrows, moustaches, and tuft under the lower lip are black-sepia brown. The side of the nose is in shade. Background plain dark brown.

Purchased by the Trustees, December 1867. (254.)

Dimensions.—2 ft. 5 ins. by 2 ft. ½ in.

JOHN WHITGIFT, D.D. 1580–1604.

Painter uncertain.

Archbishop of Canterbury. Born in Lincolnshire. Educated at Pembroke Hall, Cambridge, of which college, and subsequently of Trinity in 1567, he became Master. In 1571 he was advanced

to the Deanery of Lincoln, and in 1577 consecrated Bishop of Worcester. On the death of Grindal in 1583 he succeeded him as Archbishop of Canterbury. Whitgift attended Queen Elizabeth in her last moments, and crowned King James at Westminster July 25, 1603. His asperity towards the Puritans gained strength after his elevation to the Primacy, and was met with bitter remonstrances both from clergy and laymen. He was buried with great state at Croydon, where the hospital which he founded perpetuates his name.

Description.—A bust portrait the size of life, wearing a black cap and a small white ruff, fitting close to the face and passing under his grey square-cut beard. A black robe fitting to his body is open in front to show a small space of white on the breast. His white sleeves are full at the shoulders. The face is seen in three quarters to the right, his dark eyes looking towards the spectator. Complexion yellow, lips pale red. On the very dark background, to the left of the head, is inscribed in grey characters *VINCIT QUI PATITUR*.

A similar picture, with the addition of a chain of crosses and roses round the neck, is preserved at Lambeth Palace. The same head and cap appear in the Heroologia.

Purchased by the Trustees, May 1882. (600.)

Dimensions.—1 ft. $\frac{5}{8}$ ins. by 11 ins.

WILLIAM WILBERFORCE. 1759–1833.

*Painted by Sir Thomas Lawrence, P.R.A.
(unfinished).*

Philanthropist. A native of Hull, and the descendant of an ancient family in Yorkshire. In 1776 he entered St. John's College, Cambridge, and there first commenced that intimate friendship with Mr. Pitt which continued through their lives. His ambition to represent his native town was gratified by his election soon after he had attained the age of 21. When Pitt became Prime Minister in 1783, Wilberforce, being entirely in his confidence, exerted himself strenuously to support the new administration. In 1784, after an arduous contest, he was elected member for Yorkshire. Early in 1787 he actively promoted the establishment of a Reformation Society, and obtained a Royal proclamation against vice and immorality. He associated himself with Granville Sharpe and Thomas Clarkson to procure the abolition of the slave trade, and became the parliamentary leader of that great cause. On this subject, as on many others, his eloquence was greatly and by all parties admired. A work composed by him, and entitled "Practical View of the Prevailing Religious System of Professed Christians," published in 1797, had an immense circulation, and was translated into several languages. In 1812

he resigned his seat for the county, and in 1825 his declining health forced him to retire from public life. He died at Cadogan Place.

Description.—The head alone is finished, and surrounded by a roughly laid-in patch of rich red colour to serve as a background. The close-shaven face is seen in front, and slightly inclined towards the left. His glistening black eyes look with vivacity at the spectator; the eyebrows grey shaded with brown, and the hair dark grey, full and flowing. The cheeks are red, and the lower lip very full and of a clear shiny colour. He wears a plain white neckcloth. The collar of his coat alone is painted, and is of a deep brown colour; a small piece of crimson below marks the top of his waistcoat. The rest of the coat and his arm and right hand, holding an eyeglass, are merely indicated with black chalk in outline upon the bare priming of the canvas.

Presented by the Executors of Sir Robert Harry Inglis, Bart., February 1857. (3.)

Dimensions.—4 ft. 9 ins. by 3 ft. 7 ins.

ANOTHER PORTRAIT. As a boy, aged 11.

Painted, in 1770, by John Russell, R.A.

Description.—A small square picture seen to the shoulders, wearing a Van Dyck costume; blue dress, slashed and puffed with white; a crimson drapery over his left shoulder. The childish face is turned in three quarters to the right; eyeballs very dark slaty-black and shining; eyebrows dark brown and rising externally; cheeks and lips pale pink; chin small and cloven; hair yellow-brown and glossy. The neck is bare, with a white lace collar below it. Inscribed in yellow characters in the left upper corner, "*J. Russell, Pinxt. 1770.*"

Bequeathed by the Rev. John James, of Highfield, Lydney-on-Severn, a son-in-law of Mr. Wilberforce, and received by the Trustees, February 1887. (759.)

Dimensions.—11½ ins. by 9½ ins.

For another portrait see the picture of the HOUSE OF COMMONS in 1793, page 501.

JOHN WILKES, M.P. 1727–1797.

Drawn by Richard Earlom.

A political character of considerable popularity, whose importance in his day was exaggerated by the injudicious persistent proceedings of the Government against him. Born in Clerkenwell, the son of a wealthy distiller. Educated at Hertford, and at the University of Leyden, where he attained distinction by his classical learning. Although not remarkable for select associates, he nevertheless numbered Lord Temple and Mr. Pitt among his friends. He sat in Parliament for Aylesbury in 1757 and 1761. In March 1762 he published "Observations on the Rupture with Spain," and on the 23rd April 1763 issued his loudly-condemned paper, the 45th number of the "North Briton." For this he was arrested under a general warrant, and committed to the Tower, but was released by Chief Justice Pratt May 3rd, who pro-

nounced general warrants to be contrary to law. He was expelled the House of Commons on the motion of Lord Barrington, but was re-elected for Middlesex, and again rejected by the House of Commons. He was, in 1774, nominated Lord Mayor of London, and served 1775, and was permitted to take his seat as member for Middlesex. The lucrative post of City Chamberlain fell to his lot in 1779, and was retained by him till his death. On his own motion in 1782, in the House of Commons, all records of the resolutions relative to his expulsion were expunged from the journals. During the Gordon riots in 1780, Alderman Wilkes came forth as the champion of law and order.

Description.—A full-length standing figure, sketched on a small scale in black and white chalks upon paper. He faces the spectator, and rests his right hand on a book, laid with open papers and an inkstand on a table to the left. His left hand is placed on his hip. He wears the ordinary full-dress coat and breeches, and a plain white cravat with a ribbon tied loosely round his neck, as seen in the portrait of Lord Sandwich. The close-shaven face is turned nearly in profile to the right, and the wig very formally dressed. The background quite plain.

Presented, April 1869, by William Smith, Esq., F.S.A. (284.)

Dimensions.—1 ft. $1\frac{1}{2}$ ins. by $9\frac{3}{4}$ ins.

SIR DAVID WILKIE, R.A. 1785–1841.

Painted by himself, at the age of 29.

Painter. Born in Fifeshire, at the manse of the parish of Cultra, of which his father was minister. He was sent to Edinburgh in 1799, and soon showed a predilection for studying character at fairs and market places. In 1805, when in his twentieth year, Wilkie first visited London, and drew assiduously as a probationer at the Royal Academy. In 1806 he completed a picture of "The Village Politicians" for the Earl of Mansfield. The stipulated price was only 30 guineas, but that picture laid the foundation of his fame, and became the first of a splendid series, perhaps unequalled in one peculiar branch of art. His impaired health led him, in 1824, to travel to Italy and Spain, and he returned to England in 1828. In 1830 he succeeded Sir Thomas Lawrence as Painter in Ordinary to His Majesty, and in 1836 received the honour of knighthood.

In 1840 Sir David Wilkie visited the East, making many admirable sketches both at Constantinople and at Jerusalem. But on his voyage homeward he was seized with a fatal illness, and expired off Gibraltar.

Description.—Painted on a small scale on a square panel. The figure, seen to the waist, faces the spectator, and wears a pale grey coat over a black waistcoat, and a plain white neckcloth tied in front. The face, with ruddy complexion and very thin whiskers near the ears, is turned in full, and the small, very dark brown eyes look at the spectator. The eyelashes are of a sandy colour, and the eyebrows yellow-brown. The hair, of the same colour, is brushed upwards from the forehead. His lips are bright vermillion-red. The background is burnt sienna-brown. Light admitted from the right-hand side.

This picture was painted for a brother in India, and is especially mentioned in the *Life of Wilkie*, by Allan Cunningham, vol. I., p. 387. He speaks of it also in his own *Journal*, under the date of December 28, 1813. It was exhibited at the British Institution in 1842, No. 87 of the catalogue.

Purchased by the Trustees, from the artist's niece, July 1858. (53.)

Dimensions.—5½ ins. by 4 ins.

For another portrait, see GROUP OF PATRONS AND LOVERS OF ART, page 519.

SIR JOHN WILLES. 1685–1761.

Painted by Thomas Hudson.

Lord Chief Justice; of an ancient Warwickshire family. He was educated at Lichfield and at Trinity College, Oxford. Entered Lincoln's Inn, knighted as Attorney General 1733, and in 1737 appointed Chief Justice of the Common Pleas. Commissioner of the Great Seal in 1756. During the rebellion of 1745 he formed a Company of Volunteer Defenders from among the members of his profession. His son Edward was also an eminent Judge.

Description.—Seen to below the knees, wearing scarlet robes, long judicial wig and bands, and collar of SS, with rose and portcullises, seated in a high-backed chair to the left. He rests his left hand on a book lettered "*Registrum*," which stands nearly upright on a carved table to the extreme right. Beside the book are a square metal inkstand and pen. His right hand rests on the elbow of the chair. His closely-shaven face, with a very fair complexion, is turned in three quarters to the left, the dark eyes looking at the spectator. Plain dark brown background. Signed in deep yellow letters of a formal type on the dark brown background, above his right hand, "T. Hudson, Pinxit."

Engraved in mezzotint by J. Faber, Jun., in 1744.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (484.)

Dimensions.—4 ft. 4½ ins. by 3 ft. 4 ins.

KING WILLIAM III. 1650–1702.

Painted, at the age of 7, by Cornelius Jonson van Ceulen.

Grandson of Charles I. King of England, and son of William II., Prince of Orange. Married Mary, daughter of King James II., 1677. Landed at Torbay, November 1688, and in the February following, conjointly with his wife, accepted the sovereignty of these realms.

Description.—A half-length figure, standing to the left, wearing a pale yellow dress with large white puffs to the sleeves, white ruffles at the wrists, and a broad flat collar edged with fine lace fitted close to the chin. The white tassels hang down in front over the blue ribbon of the Garter, to which is attached an oval jewelled badge at his right side. He rests his right arm on a crimson-covered table, with the right hand hanging carelessly over the side of it, and the other falls easily at the side. His pale thin face is seen in three quarters to the left; the quite black eyes look at the spectator. The eyebrows are broad and soft brown. His

intensely dark-brown hair is parted in the middle over the forehead, and clustered at the sides so as to cover the ears. On the very dark crimson background, to the left, may be detected traces of a plume of feathers belonging to a hat that was once placed on the table. Such a plumed hat is to be seen in a similar picture in the collection of Lord Sackville at Knole. Light is admitted from the right-hand side.

Purchased by the Trustees, December 1868. (272.)

Dimensions.—2 ft. 5½ ins. by 1 ft. 10 ins.

(a.) **ANOTHER PORTRAIT.**

Painted by John Wyck.

Description.—Seen to the waist, within an oval border. The figure is turned to the right, wearing white armour, with a full dark brown wig, and a white lace cravat with long hanging ends. The oval badge of the Garter is suspended on his right hip by a blue riband. The face is seen in three quarters to the right, with the black eyes fixed on the spectator. The eyebrows are very dark brown. The lips and cheeks deep red. The background is a plain dark brown.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (580.)

Dimensions.—2 ft. 5 ins. by 2 ft. ¼ in.

SIR CHARLES HANBURY WILLIAMS, K.B. 1709-1759.

Painted by Anton Raphael Mengs.

Statesman and occasional writer. Son of John Hanbury, of Pontypool Park, Monmouthshire, and assumed the name of Williams. Was M.P. for Monmouthshire, and a supporter of Walpole; afterwards resident minister at the courts of Saxony, Prussia, and Russia.

Description.—Seen to the waist, seated nearly in full towards the spectator, wearing a yellow-brown coat with lace ruffles, and the star of the Bath (civil order) on his left breast. He rests his right cheek against his hand, and his right elbow upon some books laid on a table in the left-hand corner. His left hand holds, towards the left, a paper inscribed "*An Ode to the Honble Henry Fox*."* His close-shaven, pale face is turned in three quarters to the right, the head being thrown back, and the dark grey eyes looking upwards in the same direction. The eyebrows are broad and pale grey, and the grey-powdered wig, formally dressed, covers the ears. His lips are pale red, the cheeks full, and the chin double. He wears a plain white cravat. No rings appear on the fingers, but the red ribbon and gold badge of the Order of the Bath hang from the table under his left hand. The book beneath his right elbow is lettered "*Horatius*." The background is a plain dark brown.

Formerly in the collection at Holland House.

This portrait was engraved in stipple for the 1822 edition of Sir C. H. Williams's Works.

* The first Lord Holland, father of Charles James Fox. This ode was composed upon the marriage of the Duchess of Manchester with Edward Hussey, Esq., afterwards Lord Beaulieu.

Presented, November 1873, by the widow of General C. R. Fox. (383.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

PROFESSOR JOHN WILSON. 1785–1854.

*Painted, in 1833, by Sir J. Watson Gordon,
P.R.S.A.*

Writer. The eldest son of a wealthy manufacturer. Born at Paisley, and sent at an early age to school at Glenorchy in the Highlands. At the age of 13 he removed to the University of Glasgow, and five years later to Magdalen College, Oxford. In 1806 he gained the first Newdigate prize for a poem "On the study of Greek and Roman Architecture." On leaving Oxford, he established himself on the banks of Windermere, and formed a friendship with Wordsworth, Coleridge, Southey, and De Quincey. In 1812 was published his "Isle of Palms and other Poems," followed by "The City of the Plague." In 1815, Wilson was called to the Scottish bar. He was associated with Lockhart in writing for Blackwood's Magazine, under the name of Christopher North, and his papers entitled "Noctes Ambrosianæ," attained almost at once an extended reputation. In 1820, he succeeded Dr. Thomas Brown in the chair of Professor of Moral Philosophy at Edinburgh. He died at Edinburgh.

Description.—Seen to the waist, seated facing the spectator, and wearing a plain black coat, a black stock, and white shirt. He holds papers in his right hand, and rests the left, with the fingers clenched, in his lap. The face is seen in three quarters turned to the right, and his large dark grey eyes look away in the same direction. The hair is rich dark yellow-brown, with whiskers of the same colour. The cheeks are red, and the compressed lips are pale, and there is a small dimple on the chin. The background is a plain dark sepia-brown.

This portrait was engraved in mezzotinto by H. Dawe, 1833.

Presented, March 1865, by the artist's brother, H. G. Watson, Esq., of Edinburgh. (187.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

THOMAS WILSON, D.C.L. 1523–1581.

An old copy. Painter unknown.

Dean of Durham. Born in Lincolnshire. Educated at Eton and at King's College, Cambridge, where he became preceptor to Henry and Charles Brandon, sons of the Duke of Suffolk, and afterwards published a memoir of them. During the reign of

Queen Mary he studied abroad at Padua and Ferrara, and was thrown into prison by the Inquisition, from whence, favoured by an accidental fire and the aid of the populace, he made his escape. Wilson was appointed by Queen Elizabeth Master of Requests and of the Hospital of St. Katherine, near the Tower. His skill in diplomacy was put into frequent requisition. He negotiated treaties, and went as ambassador to Portugal and the Low Countries. In 1577 he became, conjointly with Sir Francis Walsingham, Secretary of State. Although a layman, he was nominated Dean of Durham in 1580. He married Jane, daughter of Richard Empson, one of the executors of the will of Henry VII., and, dying in London, was buried in St. Katherine's Hospital. His translation of the "Orations of Demosthenes" was printed in 1570, and highly approved by Queen Elizabeth.

Description.—A half-length figure, attired in black, seated to the right. He wears a low black cap, and a small close-fitting ruff. His outer robe is trimmed with brown fur. He holds a folded paper in his right hand, and wears a large signet ring on the forefinger. (In the original picture a shield of arms is depicted with heraldic minuteness.) The face is turned in three quarters to the right. The background is of a plain dark brown colour.

The original picture, dated 1575, in good condition, is at Woburn Abbey. It was there called a portrait of Sir Nicholas Bacon, and has been engraved as such by Houbraken for Birch's "Lives," and by W. T. Mote for Lodge's "Portraits."

Transferred, June 1879, from the British Museum. (592.)

Dimensions.—3 ft. 5½ ins. by 2 ft. 8 ins.

WILLIAM POWLETT, FIRST MARQUESS OF WINCHESTER, K.G. 1475-1572.

Painter unknown.

Statesman. Son of Sir John Powlett, K.B. In 1538 he was appointed Treasurer of the King's Household, and raised to the peerage as Baron St. John of Basing in Hants. On the establishment of the Court of Wards in 1540 he became Master, and in the following year received the Order of the Garter. He was one of the executors of the will of Henry VIII., becoming a guardian of his youthful successor, and having the custody of the Great Seal. In 1549 the office of Lord High Treasurer of England was conferred upon him, and in 1551 he was promoted to the rank of Marquess of Winchester. His descendant and representative is now the Premier Marquess of England. Some high post of office, chiefly that of Lord Treasurer, was retained by the first Marquess through four successive reigns, and during thirty years; and on being asked how he preserved himself in place through so many

changes of government, he answered "by being a willow, and not an oak."

Description.—A half-length figure standing towards the right. He wears a dark-furred mantle over a black silk dress, which fits close up to the throat, and a plain flat black cap, with flaps covering the ears. His small white ruff is dentelled at the edges, and fits close under the ears. His pale, care-worn face is turned in three quarters to the right. The very dark slaty-grey eyes are fixed on the spectator. Eyebrows pale grey and brown. The cheeks are hollow, and the lips of a pale maddery-red colour. The moustaches connect themselves with the beard, which is small and forked, and form one mass of grey and brown. The side of the nose is in shadow. He grasps the white staff of the Lord Treasurer, some distance below the top, with his right hand, and holds a folded paper down in his left. A large jewelled ring is conspicuous on the forefinger of his right hand, and two plain gold rings are on the little finger of the same, whilst a large jewelled ring is just perceptible on the other hand, partly shaded by the letter which he holds. The collar of knots and roses, suspended from shoulder to shoulder, has attached to it a very small, but highly finished in enamel with jewels, group of St. George and the Dragon. The horse gallops to the right, and the saint raises a curved sword or scimitar. The background is plain dark brown. There is no gilding at all on the picture, and no traces of writing.

Painted on oak panel.

The countenance accords with a portrait belonging to the Duke of Northumberland, engraved in Lodge, pl. 38, but the dress is different.

Formerly in the collection of the Scudamore family, at Holme Lacy, in Herefordshire.

Purchased by the Trustees, March 1859. (65)

Dimensions.—2 ft. 10 $\frac{3}{4}$ ins. by 2 ft. 1 $\frac{1}{2}$ ins.

RIGHT HON. WILLIAM WINDHAM, M.P. 1750–1810.

Painted by Sir Thomas Lawrence, P.R.A.

Statesman. The son of Colonel Windham, of Felbrigg in Norfolk. Educated at Eton and at University College, Oxford. He was elected by his neighbours at Norwich to represent them in Parliament, and ere many years elapsed became one of the most applauded and distinguished speakers in the House. In 1783 he went to Ireland as Secretary to the Lord-Lieutenant. In 1794 he was one of that Whig section which under the Duke of Portland joined the administration of Mr. Pitt, on which occasion he was appointed Secretary-at-War. Under Mr. Addington's ministry Mr. Windham took a very prominent part in opposing the Peace of Amiens. In consequence he lost his seat for Norwich in the following year, but found a refuge in the small borough of St. Mawes. On the death of Mr. Pitt he became Secretary of State for the Colonies. His death was occasioned by his exertions to save Mr. North's library during a fire in Conduit Street.

Description.—The figure is seen to the waist, facing the spectator, in a plain black coat with large lappets, thrown open to show a yellow lining. His plain white cravat has a white shirt-frill projecting below it. The close-shaven face is turned in three quarters to the left, and the very dark eyes look away in the same

direction. His head is quite bald, with grey locks round the ears. The lips are pale, with a decided cleft on the chin. The side of the nose is in deep shadow. The background is plain dark sepia-brown.

Purchased by the Trustees, May 1858. (38.)

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, P.R.A.

Description.—Figure seen to the waist, wearing a plain black coat, closely buttoned, with high rising collar, a white cravat, and shirt frill. His smooth face is turned in three quarters to the left; the chestnut-brown eyes looking away in the same direction. The hair is powdered and formally dressed. A rich brown crimson curtain constitutes the background.

This picture was bequeathed to the National Gallery in 1831, by Mr. G. J. Cholmondeley. It was engraved in mezzotinto by John Jones in 1793.

Deposited by the Trustees and Director of the National Gallery, November 1883. (704.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR FRANCIS WINNINGTON, M.P. Died 1700.

*An oval miniature in oil colours on metal ;
painter unknown.*

An eminent lawyer. The early friend and legal instructor of Lord Somers. He was Solicitor-General to King Charles II., 1675–79, but resigned office in order to support the Exclusion Bill. He successively represented the county and city of Worcester and the boroughs of Tewkesbury and Windsor in Parliament.

Description.—A bust portrait, turned towards the left, wearing a large wide-spread and frizzy grey wig, and a white cravat bunched out from close under the chin. His close-shaven face is seen in three quarters to the left, and the dark grey eyes look at the spectator. The eyebrows are dark grey-brown. The lips are pale clear red. Background very deep blue. The light is admitted from the right-hand side.

Presented, June 1870, by Sir Thomas E. Winnington, Bart., M.P. (305.)

Dimensions.—2 ins. by 1½ ins.

RIGHT HON. THOMAS WINNINGTON, M.P. 1696–1746.

Painted in enamel by Christian F. Zincke.

Statesman. The son of Mr. Salway Winnington, M.P., and of Anne, daughter of Mr., afterwards Lord Foley. His grandfather,

Sir Francis Winnington, was Solicitor-General to King Charles II. Winnington was educated at Westminster, and at Christ Church, Oxford. He represented Droitwich and Worcester in Parliament, and became Lord of the Admiralty in 1730, of the Treasury in 1736, Cofferer of the Privy Council in 1740, and Paymaster-General 1743, in which office he was succeeded by Mr. Pitt. Among his contemporaries he had a high reputation from his eloquent and ready speeches in the House of Commons, and was considered one of the main supporters in office of Sir Robert Walpole.

Description.—Seen to the waist, turned to the right, wearing a grey drapery over the shoulders, a white shirt unbuttoned at the neck, and a violet-crimson cap on his head. The youthful clear-complexioned, and close-shaven face is seen in three quarters to the right; his small black and very bright eyes look at the spectator. His eyebrows are broad and dark, and the lips a clear red colour. Background plain greenish-grey.

Presented, December 1859, by Sir Thomas E. Winnington, Bart., M.P. (85.)

Dimensions.— $1\frac{3}{4}$ ins. by $1\frac{1}{2}$ ins.

ROBERT and THOMAS WINTER.

See the engraving of the GUNPOWDER PLOT CONSPIRATORS, page 496.

SIR RALPH WINWOOD. 1564-1617.

Painted by Michiel J. Mireveldt.

Statesman. The birthplace of Sir Ralph Winwood was Aynho, in Northamptonshire. After spending some years in foreign travel, he accompanied Sir Henry Neville to Paris in 1599, where he resided till 1603, in which year he was entrusted by James I. with a mission to the States of Holland. In 1607 he received the honour of knighthood, and was on several subsequent occasions sent as envoy to Holland. Winwood was appointed Secretary of State in 1614, and retained that post till his death. His papers and correspondence have been collected in three folio volumes under the title of "Memorials of Affairs of State in the Reigns of Queen Elizabeth and King James I.," &c. They were edited by Edmund Sawyer, Esq., London, 1725.

Description.—Seen to the waist, and turned to the right. He wears a dark dress and a deep-falling plaited ruff of white lace, which fits close to the cheek. His pale, sallow face is turned in three quarters to the right, and the small and very dark eyes look towards the spectator. The eyebrows are very pale brown. His hair, whiskers, moustaches, and beard on chin are all a rich dark-brown colour. A gold embroidered girdle encircles his waist. The background is plain very dark sepia-brown.

A similar portrait was engraved by Vertue.

Purchased by the Trustees, May 1858. (40.)

Dimensions.—2 ft. 5 ins. by 2 ft.

MARGARET WOFFINGTON. 1720-1760.

Painted by Arthur Pond.

A celebrated actress, born in Dublin of Irish parents. At eight years of age she gained great applause by acting Captain Macheath in Madame Violante's Lilliputian Company. Her first appearance in London was in 1740, at Covent Garden, as Sylvia in the "Recruiting Officer." In 1742 she revisited Dublin in company with Garrick, then young and unmarried, with extraordinary success. Margaret Woffington excelled in male characters, and shone in the higher walks of comedy. She is described as the most beautiful and the least vain woman of her day. Whatever character she had to play, she identified herself with it. In tragedy she was less successful; her voice was not agreeable, and Mrs. Delany says that her arms were ungainly. Her sister Mary, also an actress, married a brother of the Earl Cholmondeley.

Margaret was struck with paralysis, May 3rd, 1757, whilst speaking the epilogue to "As You like It," and quitted the stage for ever. Although described on her monument, in Teddington Church, as "spinster," she is said to have been married to Colonel Caesar. Both Garrick and Sir Charles Hanbury Williams addressed verses to her as "Peggy." Her charities were unbounded, and her memory has been revived in recent times by a novel by Mr. Charles Reade, bearing her name, and also by a popular play called "Masks and Faces."

Description.—A half-length figure, seen in profile, lying in bed towards the left, wearing a white lace cap and resting her head on a white pillow. The hands are not introduced. Her face is seen in three quarters, the dark brown eyes look with a peculiar expression towards the spectator. Her very dark sepia-brown hair is dressed in short round curls. Her complexion is pale and the cheeks pink from the application of rouge. The lips are pale and of a somewhat livid colour. Her eyebrows are dark brown and wavy. The background is entirely composed of rich crimson bed curtains. The one to the left is partially drawn so as to hide a portion of the quilted white satin counterpane. A large tassel is attached to the corner of the curtain. Light is admitted from the right-hand side. No date or signature appears on the picture.

A long square canvas.

Presented by Sir Theodore Martin, K.C.B., October 1881.
(650.)

Dimensions.—3 ft. 6 ins. by 2 ft. 11 ins.

DR. JOHN WOLCOT (PETER PINDAR). 1738–1819.

*A square miniature on ivory; painted by
Walter S. Lethbridge.*

Satirist. Born at Dodbrooke, in Devonshire. He began life as a medical practitioner with an uncle at Fowey, in Cornwall, and having taken the degree of M.D. at the University of Aberdeen, accompanied Sir William Trelawney to Jamaica, where he exchanged his medical pursuit for the church, and returned to England for ordination. Upon the death of his patron, in 1768, Wolcot quitted Jamaica, and established himself in Cornwall, where he was the first to discover the artistic talent of the Cornish boy Opie, whom he carried to London in 1780. Here Wolcot became conspicuous by the satirical poems which he published under the name of Peter Pindar. He spared neither King nor ministers, neither the men of science, nor yet the men of art. A collected edition of his works was published in five vols., 8vo., 1812. His habits of life were indolent and selfish, and his later years were clouded by loss of sight. He died in London.

Description.—Seen to the elbow, seated to the left, resting his left arm on a library table, on which are placed a book, inkstand, and a round snuff-box. His hands are clasped. He wears a grey figured dressing-gown close buttoned, and the edge of a white shirt-collar is visible above it. The close-shaven face is seen in three quarters turned to the left; his pale grey eyes looking partially away to the left. A crimson curtain hangs behind, and books on shelves appear to the left. The light is admitted from the right-hand side.

This miniature was exhibited at the Royal Academy in 1817.

Purchased by the Trustees, February 1863. (156.)

Dimensions.—4½ ins. by 3½ ins.

JAMES WOLFE. 1726–1759.

Painted by J. S. C. Schaak.

General. Was the son of a retired officer in the British army. Born at Westerham. Entering the military service at an early age, he was present at the battle of Lafeldt, and displayed such discretion and judgment during the conduct of the expedition against Rochefort that he was selected by Mr. Pitt, in defiance of all rules of seniority, to command in North America. In 1758 Wolfe joined Boscawen and Amherst in the reduction of Louisburg, and on his return the following year was at once entrusted with an expedition against Quebec, at that time the capital of the French in Canada. On the 13th of September the English had made themselves masters of the Heights of Abraham, which commanded the town, and after a most gallant contest the French gave way.

Montcalm, their commander, was killed; and Wolfe also, being severely wounded, expired on the field in the very moment of victory. His body was brought to England, and interred at Greenwich.

Description.—Seen to the waist, turned to the left, wearing a scarlet uniform with plain round silver buttons. An aiguillette hangs from a silver chain attached to his right shoulder and passing through the button-hole of his coat. He wears a plain black three-cornered hat, with a cockade in front of it. His closely-shaven face is seen directly in profile turned to the left, and the small blue eyes look forward in the same direction. His hair, with short-trimmed whiskers, is reddish-yellow, and gathered in a black tie behind. His eyebrows are concealed by the black hat. The lips are a pale clear red. He wears a deep black stock with a narrow strip of white shirt turned over at the neck. The background is composed of blue sky and dark grey clouds. Light is admitted from the right-hand side.

This picture had formed part of the Royal Collection, and belonged to Her Royal Highness the Princess Charlotte. It has been engraved in mezzotinto by R. Houston.

Presented by His Majesty, Leopold, King of the Belgians, July 1858. (48.)

Dimensions.—1 ft. 8½ ins. by 1 ft. 4½ ins.

(a.) ANOTHER PORTRAIT.

Drawn by William, Duke of Devonshire, K. G.

Description.—A profile to the left, bare-headed, wearing long flowing hair falling low down in front and gathered with a black ribbon behind. His red coat is faced with blue, and square yellow plates attached to the buttons. Drawn in lead pencil and sepia on white paper, and tinted in water colours. The cheeks are pink, and no other colour is used for the complexion. Along the top of the paper is written "*The under-written lines were found in his pocket after he was killed, September 12th, 1759,*" and beneath the profile as follows:—

["*But since ignoble age,* must come,
Disease and death's inexorable doom,
That life which others pay let us bestow,
And give to fame what we to nature owe;
Brave let us fall, or honor'd if we live,
Or let us glory gain, or glory give.—
Such, men shall own, deserve a sovereign state,
Envied by those who dare not imitate.*"]

* "The words are missing."

This drawing was successively in the possession of Georgiana and Elizabeth, Duchesses of Devonshire, and of Lady Caroline Lamb.

Presented, November 1883, by Lord Ronald Gower, F.S.A. (688.)

Dimensions.—7¼ ins. by 4½ ins.

(b.) ANOTHER PORTRAIT.

Drawn by the Hon. Harold Dillon, F.S.A.

Facsimile tracing of a sketch taken at Quebec by Captain Hervy Smith (15th Regiment of Foot) shortly before the

General's death, now preserved in the library of the Royal United Service Institution. It passed through the hands of Colonel Guillim, Aide-de-Camp, and others to Major-General Darling, who, in January 1832, presented it to His Grace Hugh Percy, Duke of Northumberland, from whom the Institution received it.

Description.—The head alone, a profile turned to the left, outlined in black lead, on white paper, showing the hair brushed back from the forehead.

This profile corresponds with, and seems to have been the prototype of, the oil portrait painted by Schaak, above, page 482. (718a.)

Presented, March 1884, by the Hon. Harold Dillon, F.S.A.

Dimensions.— $7\frac{1}{2}$ ins. by 5 ins.

THOMAS WOLSEY. 1471-1530.

Painter unknown.

Cardinal. Born at Ipswich. Studied at Magdalen College, Oxford, and took his degree at the age of 15. Entering the priesthood at the legal age, he was promoted in 1508 to the Deanery of Lincoln. Fox, Bishop of Winchester, introduced Wolsey to the young King Henry VIII.; and so rapidly did he rise in the favour of his Sovereign that he became Archbishop of York in 1514, and in 1515 succeeded Archbishop Warham as Chancellor. In the latter year he was also promoted by the Pope to the dignity of Cardinal. His retinue surpassed that of royalty itself. York Place (now Whitehall), his chief residence, was furnished with the greatest splendour. He built Hampton Court Palace, which he afterwards presented to the King his master, and founded Christ Church, Oxford, which was first known by the name, derived from himself, of "Cardinal's College." But a revolution at last suddenly deprived him of power. His goods were seized; and on his way from York to London to meet his trial, he fell sick at Leicester, and expired in a monastery of that city.

Description.—In an arch-topped frame. A half-length standing figure, seen in profile to the left, wearing a pale scarlet dress and broad cape with a loose cowl behind, over grey sleeves with black bands at the wrists. His biretta or plain cap, without ear-flaps, is of the same pale scarlet colour. He grasps a massive staff of silver, with gilt heading to it somewhat like a column, in his right hand, and in his left holds a square-folded plain paper. No rings appear on the fingers. His full, round, closely-shaven face is turned directly in profile to the left; the eyes and eyebrows are a deep sepia-brown. A ridge of dark hair is seen close beneath the edge of the cap. The ears are concealed, and there are no warts on the face, as seen in the Christ Church and other portraits. Inscribed in yellow capitals across the dark brown background, one word on each side of the head, "CARDINAL WOOLSEY." There is no gilding on the picture, and the folds of the drapery are harshly marked with broad dark lines.

This picture was formerly at Weston in Warwickshire, the seat of the Sheldon family.

Purchased by the Trustees, February 1858. (32.)

Dimensions.—Panel, 2 ft. 8½ ins. by 1 ft. 9½ ins.

PIETER CHRISTOPH WONDER. ARTIST. 1780–1850. See
GROUP OF PATRONS OF ART, page. 517.

WILLIAM WOODFALL. 1745–1803.

Painted, in 1782, by Thomas Beach.

The earliest parliamentary reporter. He was at first occupied in printing and editing the "Advertiser." From these pursuits he was for a time diverted by a taste for the theatrical profession, and performed several characters in Scotland with success. He returned to the metropolis about 1772, and became editor of the "London Packet." He was appointed to the double office of printer and editor of "The Morning Chronicle," which he continued to fill till the year 1789, when he commenced a paper on his own account, called "The Diary." His memory was wonderfully retentive. Aided by this advantage he undertook, for the first time in newspaper writing, to give a detailed account of the proceedings in Parliament on the same night. Without taking a note to assist his memory, he has been known to write 16 columns of the debates in as many hours. This innovation, once established, led to a division of labour, and to the system of reporting by shorthand as now adopted by all the London newspapers. He died at his house in Queen Street, Westminster.

Description.—The figure, seen to the waist, is turned facing the spectator, with a table in front of him, at which he is writing. He wears a drab-coloured coat with plain ruffles, and a blue and yellow-checked waistcoat. A plain white cravat fits close under the chin. His close-shaven, youthful face is turned in three quarters towards the left, and the dark eyes look away in the same direction. The eyebrows are brown, and the lips very pale. He wears his rich brown hair in a natural careless manner, some locks hanging over his forehead and others gathered full behind the ears. A small roll of paper lies on the table to the left. Signed and dated 1782. Light admitted from the right-hand side.

Presented, February 1864, by H. D. Woodfall, Esq. (169.)

Dimensions.—2 ft. 5½ ins. by 2 ft.

WILLIAM WOOLLETT. 1735–1785.

Painted by Gilbert Stuart.

An eminent engraver. Born at Maidstone, where his father was a watchmaker. Woollett's first knowledge of the method of

engraving was derived from an artist named Tinney, but his effective and original style was entirely the result of his own natural genius. He studied at the St. Martin's Lane Academy, and was largely employed by Alderman BoydeU. In 1766 Woollett became a member of the Incorporated Society of Artists, of which he held the secretaryship for several years. He was appointed historical engraver to the King. His finest works were the "Death of Wolfe" and "The Battle of La Hogue" after West, and "Niobe," after Wilson. Woollett died in Upper Brook Street, Rathbone Place, and was buried in old St. Pancras churchyard. There is a monument to him in the cloisters of Westminster Abbey.

Description.—A half-length figure seated in a chair towards the left at a table covered with green baize, on which he steadies a copper plate with his left hand, and holds a graver as if working with the other hand. Beyond the table is seen a portion of West's great picture of the death of Wolfe, which Woollett engraved so admirably. He wears a crimson dressing gown lined with white and trimmed at the wrists with green. The front of his shirt is plain white. The closely-shaven round face with double chin and peculiarly formed mouth is turned in three quarters to the left. His small very dark chestnut-brown eyes are fixed upon the spectator. The eyebrows are pale. A large crimson cap, gathered at the top in a tassel, entirely conceals the hair. On the back of the canvas is written boldly and with a paint brush—

"*Jno. Newington Hughes, Esqre., No. 174.*"

Portrait of Willm. Woollett, Engraver, painted by G. Stuart for Alderman BoydeU.

This picture has been engraved in stipple by Caroline Watson. It was presented, 1849, to the National Gallery by Mr. Henry Farrer.

Deposited by the Trustees and Director of the National Gallery, November 1883. (705.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

WILLIAM WORDSWORTH. 1770–1850.

Painted by Henry W. Pickersgill, R.A.

This celebrated poet was son of a law-agent to Sir James Lowther, afterwards Earl of Lonsdale. Born at Cockermouth, in Cumberland. His early life was spent between Cockermouth and Penrith, where he attended a dame's school. He was afterwards removed to a public school at Hawkshead in Lancashire. Having lost his parents in early life, his uncles sent him, in 1787, to St. John's College, Cambridge, where he studied Italian, and devoted much of his attention to poetry. After taking his B.A. degree, he left college in 1791, and spent several months in France, at Paris, Orleans, and Blois. The scenes of the French Revolution left a deep impression on his mind. In 1808 Wordsworth removed to Allanbank, in the neighbourhood of Grasmere, and resided there till 1813, from which period he spent the

remainder of his life at Rydal. Under the patronage of Lord Lonsdale, he had obtained an income of 500*l.* per annum as Distributor of Stamps for the county of Westmorland. His great philosophical poem of the "Excursion" was published in 1814. "The White Doe of Rylstone" appeared in the year following, and "Peter Bell" in 1819. In 1843 he succeeded his friend Mr. Southey as Poet Laureate, on the recommendation of Sir Robert Peel. He died at Rydal Mount.

Description.—A full-length figure, in a completely black suit, with black stock, plain white shirt, and collar, rising against the cheeks. He is seated among rocks facing the spectator, and a red poppy springs up at his feet, and a tall thistle grows in the right-hand corner. He holds a silver pencil-case in his right hand, and rests his left on a paper, with a red-lined travelling cap on a rock beside him. His face is seen in three quarters turned to the left, and the dark grey eyes look away in the same direction. The head is bald, with silvery white locks and whiskers at the sides. The complexion is somewhat ruddy, and the lips pale red. In the background, to the left, are dark trees and mountain mists, with very dark sepia-brown rocks behind the figure. There are no rings or jewellery of any kind in the picture. Light is admitted from the right-hand side.

Somewhat similar to a three-quarter length picture in St. John's College, Cambridge, the subject of a sonnet, No. xxiv., part 3, by Wordsworth.

Purchased by the Trustees, June 1860. (104.)

Dimensions.—7 ft. 1½ ins. by 4 ft. 4½ ins.

ANOTHER PORTRAIT.

Drawn at the age of 28 by Robert Hancock.

Description.—On a small scale, seen to the waist, wearing a dark buttoned coat and white cravat, seated in a wooden chair. The face is seen in profile turned to the left. The complexion is delicately tinted with red.

Drawn in black chalk upon white paper for Joseph Cottle, of Bristol, 1798. This portrait was engraved by R. Woodman for Cottle's "Reminiscences."

Purchased by the Trustees, May 1877. (450.)

Dimensions.—6½ ins. by 5½ ins.

SIR CHRISTOPHER WREN, F.R.S. 1632–1723.

Painted by Sir Godfrey Kneller.

This great architect and mathematician was born at Knoyle in Wiltshire, of which place his father, Dr. Christopher Wren, was vicar. His father was also Dean of Windsor, Chaplain to King Charles I., and Registrar of the Order of the Garter. His uncle was Dr. Matthew Wren, Bishop of Ely; and his mother was Mary Coxe, heiress of Fonthill. On account of his delicate

health, the young Christopher at first studied under a private tutor ; but subsequently went to Westminster School, and thence to Wadham College, Oxford. John Evelyn, in his diary, dated July 1654, Oxford, mentions his interview with " that miracle of a youth, Mr. Christopher Wren, nephew to the Bishop of Ely." In 1657 he was elected to the professorship of Astronomy in Gresham College, which he retained until his appointment to the Savilian Chair at Oxford, in 1661, at which time also he was created Doctor of Civil Law. Wren was one of the original founders of the Royal Society. He visited France in 1665. Wren had been one of the Commissioners appointed for the reparation of old St. Paul's, and, when the city was reduced to ashes, drew the plan of a new one, which, however, was not carried into effect. The Royal authority for the rebuilding of St. Paul's Cathedral was dated May 14th, 1675. The first stone was laid on the 21st of June following. Divine Service was first performed in it December 2nd, 1697, on the day of thanksgiving for the peace of Ryswick. The last and highest stone was laid 1710, when Sir Christopher had attained his 79th year. It is not possible within the limits of this notice to enumerate his other important works. Many of his drawings are preserved at All Souls College, Oxford, of which he was a fellow. Wren at the age of 91 was found dead in his chair after dinner. The inscription in St. Paul's, " Si monumentum requiris circumspecte," marks his place of burial.

Description.—Seen to below the knees, seated in a square-backed crimson chair towards the left, wearing a dark purple-brown coat with gilt buttons, resting his left hand on his hip and his right arm on a table, on which lies a volume lettered at the back "UCLIN" (*sic*). Beneath the book lies open a plan of the western extremity of the modern St. Paul's. His right hand holds a pair of compasses. His close-shaven, aged face is seen in three quarters, turned to the left ; the slaty-grey eyes look at the spectator. The eyebrows are broad and pale, the cheeks pink, lips compressed, and a cleft in the chin. His hair is dark brown, very full, and artificially arranged, hanging low down behind. He wears a plain white cravat passing under the chin with the two long ends hanging down in front. Signed "G. Kneller" on the background to the left, above the table, and inscribed in modern yellow letters in the upper left-hand corner—

"Sir Chr: Wren. late Surveyor of the Royal Buildings.

He died the 25th of Feby. 1723. Aged 91."

And in similar characters in the lower right-hand corner ; "G. Kneller p. 173j." Background plain, dark sepia-brown. Light admitted from the right-hand side.

The picture formerly belonged to the Earl of Bessborough.

It was engraved in mezzotinto by John Smith. A similar picture, " in the possession of Sir James Wright, Bart.," was engraved on a small scale by W. C. Edwards for Allan Cunningham's "Lives of Painters," &c., 12mo., 1831.

Purchased by the Trustees, November 1860. (113.)

Dimensions.—4ft. 1 in. by 3 ft. 3 ins.

CHRISTOPHER AND JOHN WRIGHT. See the engraving of the GUNPOWDER PLOT CONSPIRATORS, page 497.

JOSEPH WRIGHT, A.R.A. 1734–1797.

Painted by himself.

An eminent painter both of figure and landscape, commonly known as Wright of Derby, in which town he was born, and resided during the greater part of his life. Many of his portraits are to be found scattered about in country houses, and are distinguished by great merits. While in Italy he had the opportunity to observe an eruption of Mount Vesuvius, which is believed to have left a permanent impression on his mind; for, from this period, fire-light subjects became the artist's favourite themes, and he painted eruptions, thunderstorms, the Girandola (the great display of fireworks) from the Castle of St. Angelo at Rome, and the siege of Gibraltar, with great success. Two other subjects of this class, "The Academy of Artists drawing by Lamplight," and "A Blacksmith's Forge," have been engraved. In 1785 there was an exhibition of his works in the Piazza, Covent Garden.

Description.—The slender figure is seen to the waist, turned sideways towards the left. He wears a yellow-green coat, with a purplish drapery passing over his further (right) shoulder and gathered in front under his left arm. The plain white shirt-collar is unbuttoned at the neck. He rests his left arm on a portfolio, and no hands are seen. His closely-shaven, youthful face is turned in three quarters to the left, and the yellow, chestnut eyes look keenly at the spectator. His hair is not full, but brushed back from the forehead, and of a yellow-brown colour. The eyebrows are broad, and soft grey, shaded with brown. His complexion is fair, and the lips a pale clear red. The side of his nose is in shade, and the deep shadow on his cheek is relieved by a reflected light. The background is plain yellow-brown.

Presented by W. M. Rossetti, Esq., February 1858. (29.)

Dimensions.—2 ft. 4½ ins. by 2 ft.

JAMES WYATT, P.R.A. 1746–1813.

Executed in bronze, by John C. F. Rossi, R.A.

Architect. Born near Burton in Staffordshire. Was taken at an early age by Lord Bagot in his ambassadorial suite to Rome, where he studied diligently. Wyatt became architect of the old Pantheon in Oxford Street, Fonthill Abbey, and Lee Priory. He made additions to some of the colleges at Oxford, and conducted operations in the cathedrals of Lichfield and Salisbury. He succeeded Sir William Chambers as Surveyor-General to the Board of Works. During the temporary retirement of Benjamin West, Wyatt was elected, in 1805, President of the Royal Academy, and occupied the chair for one year.

Description.—A plain bust without any drapery. The face is very round and close shaven, and the eyebrows very bushy. There is no indication of eyeballs. The hair is brushed away from the face in formal fashion and gathered in a long queue behind. The ears are partly concealed.

Presented by Sir M. Digby Wyatt, F.S.A., March 1872. (344.)

ANNE HYDE, DUCHESS OF YORK. 1637-1671.*Painted by Sir Peter Lely.*

Daughter of Lord Chancellor Clarendon, and first wife of James, Duke of York, afterwards King James II., to whom she was married in 1660. She became the mother of Queen Mary II. and Queen Anne.

Description.—Seen to the waist, within an oval framework to represent carved stone, decorated with scrolls and foliage; turned to the right, and resting her cheek against her left hand. She wears a very pale blue dress, with loose white lining to the sleeves and bordering the neck. A row of black jewels between pearls passes down the front, and a plain, pear-shaped pearl is in her ear. Her neckline is composed of large round pearls. The face is seen in three quarters turned to the right, and her very dark grey eyes look towards the spectator; the eyebrows are broad and grey, shaded with brown. Her hair is very dark brown and glossy, and gathered very full behind. One long curl hangs down upon her right shoulder, whilst the corresponding curl is allowed to twist round her left hand like a bracelet. One curl, dressed tendril fashion, occupies the centre of her forehead; no jewels nor decoration on the head. Her cheeks are pink, the lips deep crimson, and the chin double. The further side of her face is in shadow. The background is plain, very dark sepia-brown.

The attitude and general appearance of this portrait correspond with one at the Grove in the collection of the Earl of Clarendon, as engraved in Lodge's "Lives of Illustrious Persons," vol. 8, pl. 144. There, however, the oval framework has been omitted; but the Grove picture is described by Lady Theresa Lewis in her account of the Clarendon collection as an "oval picture"; see vol. 3, page 372, No. 64.

Purchased by the Trustees, June 1867. (241.)

Dimensions.—2 ft. 5 ins. by 2 ft.

**H.R.H. EDWARD AUGUSTUS, DUKE OF YORK. See
GEORGE III.**

HENRY STUART, CARDINAL YORK. 1725-1807.*Painted by Nicolas Largillière.*

Henry Benedict Maria Clemens was the second son of Prince James Stuart, known as "the Old Pretender," and of his consort Princess Maria Clementina Sobieski. He was born at Rome, and, in pursuance of his father's wishes, took holy orders. Pope Benedict XIV. created him Cardinal in 1747, and subsequently endowed him with the bishoprics of Frascati and Ostia. After his elder brother's death, in 1788, he caused a medal to be struck bearing his name "HENRICVS NONVS MAGN. BRIT. REX, NON DESIDERIIS HOMINUM SED VOLUNTATE DEI." He was

deprived of his ecclesiastical revenues during the French occupation of Rome; but, through the friendly mediation of Sir John Cox Hoppisley, received a yearly pension of 4,000*l.* from the British Government. He returned to Rome in 1801, and died the Doyen of the Sacred College.

Description.—Represented as a child. Seen to the waist, within a gilt oval spandril, the body being turned sideways to the left. His grey velvet coat is trimmed with silver, the lace of the cuffs being laid upon a pink ground; he wears white powdered hair with a long queue and a white cravat with laced front. The face is seen turned in three quarters to the left. He also wears the dark blue ribbon and star of the Garter. Eyes dark chestnut brown, looking at spectator. Complexion fair. Background plain greenish grey.

This picture belonged to the secretary of Cardinal York.

Purchased by the Trustees, June 1876. (435.)

Dimensions.—2 ft. $\frac{1}{2}$ in. by 1 ft. 6 $\frac{1}{4}$ ins.

(a.) **ANOTHER PORTRAIT.**

Painted by Pompeo Batoni.

Description.—A standing figure, seen to below the waist, turned towards the left. He wears a rich crimson mantle with a broad cape of white fur, and a small scarlet skull-cap. He holds a square paper in his left hand. The other hand is not seen. No rings or jewellery are introduced. His sleeves and part of the collar fitting round the throat are made of very rich white lace. His close-shaven face is seen in three quarters to the left, the bright chestnut eyes looking at the spectator. The eyebrows are pale and soft; the hair close cropped, dressed formally and powdered, conceals the ears. His complexion is fair, the cheeks pink, and the lips pale clear red. The side of the nose is in shade. The background is plain, yellow-brown, but darker to the left of the figure.

Purchased by the Trustees, July 1861. (129.)

Dimensions.—2 ft. 4 $\frac{1}{2}$ ins. by 2 ft.

(b.) **ANOTHER PORTRAIT.**

Drawn in crayons by Carriera Rosalba.

Description.—A bust portrait on a small scale. Seen within an oval gilt spandril. The close-shaven, aged face is turned almost in profile to the right, and the small dark brown eyes look forward in the same direction. He wears a broad scarlet cape and a plain white cravat, fitted close round the neck. A jewelled cross hangs in front by a small golden chain. His hair is powdered grey and dressed at the sides in curls of a formal character, concealing the ears. A small scarlet skull-cap covers the top of his head. The eyebrows are very faint, the cheeks pale, and the lips, partially open, quite colourless. The background is a plain, pale yellow-grey.

Repetitions of this have been several times engraved.

Purchased by the Trustees, July 1873. (378.)

Dimensions.—9 ins. by 7 $\frac{1}{2}$ ins.

JOHN ZOFFANY, R.A. 1733-1810.

Painted by himself.

Portrait painter. Born at Frankfort-on-the-Maine. He went at an early age to study in Rome, and arrived in England in 1758. In 1762 he became a member of the Incorporated Society of Artists and was one of the original members of the Royal Academy. He proceeded in 1783 to India, where he remained lucratively employed during seven years. His family and theatrical groups are highly esteemed, and many of the latter have been engraved.

Description.--Face nearly in profile to the left; long hair; holding a port-crayon in his right hand. Signed and dated 1761.

Purchased by the Trustees, February 1875. (399.)

Dimensions.--1 ft. 9 ins. by 1 ft. 4½ ins.

COLLECTIVE PORTRAITS.

INTERIOR OF OLD SOMERSET HOUSE AND CONFERENCE OF ENGLISH AND SPANISH PLENIPOTENTIARIES IN 1604.

Painted by Marc Gheeraedts.

A large historical picture representing the English, Spanish, and Austrian plenipotentiaries assembled in an apartment at old Somerset House, 18th August 1604, to conclude a treaty of peace and commerce between the Kings of Great Britain and Spain, and the archdukes of Austria. (*James I., Philip III., Albert*, brother of the Emperor Rudolf, and *Isabella Clara Eugenia*, sister of the King of Spain.)

King James by this treaty bound himself to give no further aid to the "Hollanders or other enemies of the King of Spain and the archdukes." This abandonment of the Hollanders led to a dislike between the two nations, which resulted in the naval wars of the time of the Commonwealth. A particular account of this Conference, and the articles of the treaty agreed upon, will be found in Stow's Annals (ed. 1631) under the date of August 1604.

The names and titles of the persons represented here follow as given in Stow, page 846.

The English in the picture are ranged on one side of the table, to the spectator's right, and the foreigners to the left, facing them. The reference letters and numerals are introduced against each head in the picture itself.

ENGLISH COMMISSIONERS.

- A. *Thomas Earl of Dorset*, Baron of Buckhurst, High Treasurer of England, K.G. (He holds his wand of office, and is seated next the window, furthest away from the spectator.)
- B. *Charles Earl of Nottingham*, Baron Howard of Effingham, Chief Justice, and Justice itinerant of all forests on this side Trent, High Admiral of England, and Captain

General of the navies and seas of England, Ireland, and the isles and dominions thereof. K.G. (He defeated the Spanish Armada.)

- C. *Charles Earl of Devonshire*, Baron of Mountjoy, Lieutenant in the kingdom of Ireland, Master of the Ordnance, Governor of the town, island, and castle of Portsmouth. K.G. (This portrait is engraved by H. Cochran in Lodge's Portraits, 4to, 1835, vol. 4, pl. 64.)
- D. *Henry Earl of Northampton*, Lord Howard of Marnhill, Lord Warden and Admiral of the Cinque Ports.
- E. *Robert Lord Viscount Cranborne*, Lord Cecil of Esenden, Principal Secretary, Master of the Court of Wards and Liveries. (Afterwards Earl of Salisbury)

All the preceding are of His Majesty's Privy Council.

COMMISSIONERS FOR THE KING OF SPAIN. (Beginning from the Window.)

- 1. *John de Velasco*, constable of Castile and Leon, Duke of the city of Frias, Earl of Haro, Lord of the towns of Villalpand and Redraca de la Sierra, Lord of the house of Velasco and of the seven infants of Lara, Great Chamberlain to Philip the Third, King of Spain, &c., Councillor of State and War; President of Italy.
- 2. *John Baptista de Tassis*, Earl of Villa Mediana, Gentleman of the King's Chamber, and Postmaster General in the kingdoms and dominions of the King of Spain.
- 3. *Alexander Rovidius*, Professor of the Law in the College of Milan and Senator of the Province of Milan.

COMMISSIONERS OF THE ARCHDUKES.

- 4. *Charles Prince and Count of Aremberg*, Knight of the Order of the Golden Fleece, Councillor of State and Admiral General to the Archdukes.
- 5. *John Richardot*, Knight, President of the Privy Council and Councillor of State.
- 6. *Lodovic Verreiken*, Knight, Principal Secretary and Audien-ciary.

The scene represents the interior of a chamber, and faces a large square window looking into a court-yard surrounded by buildings, the red roof and tall chimneys of which are seen through the leaden casement of the glass. The ceiling does not appear. Beneath the window, and inside the room, is trailed a large plant combined with white roses. The walls are hung with tapestries bearing tablets dated 1560, and afford an exact representation of the decorations of the apartment at that time. The floor is

strewn with rushes. In the centre is a long square table, placed endwise towards the window, covered with a richly patterned carpet cloth. The commissioners are all seated along the sides in high-backed chairs, facing each other, no chair being placed at either end. One solitary inkstand and pen appear on the table, and a single official paper lies open before Cecil the Secretary of State. The fifth figure on the opposite side (Richardot) holds a small paper in his right hand inscribed "Altezz. Seren." The writing on the larger document is illegible and was never intended by the painter to be read.

Northampton holds a small paper folded like a book in his right hand. Dorset and Nottingham wear small black skulls caps, and both they and Devonshire have the badge of the Garter attached by a blue ribbon round the neck. All wear elaborately folded lace ruffs, fitting close to the face. The second Spaniard (de Tassis) wears the red cross of Santiago on the front of his black dress. The faces of the third figure on each side (Devonshire and Rovidius) are seen directly in profile. Aremberg, No. 4, has the jewelled collar of the Toison d'Or.

The scarcity of writing materials on the table may perhaps be taken to imply that the members of the Conference have assembled solely to sign the instrument already agreed upon. No hats, which so frequently appear upon the table or chairs in pictures representing assemblies of this period, are introduced.

We learn from Stow, page 845, that about the beginning of the summer of 1604, agents were occupied on the treaty, and, when terms were arranged, the King of Spain sent as commissioners, noblemen of high rank for ratification of the same. These dignitaries arrived at Dover on the 1st August, "accompanied
" with marquesses, earls, barons, knights, and gentlemen to the
" number of 100 persons, where according to the King's express
" commandment they were honourably and kindly entertained by
" the nobility and gentry of Kent. The king's barges brought
" them from Gravesend to Somerset House, where the Spanish
" Commissioners kept residence; the Archduke's Commissioners
" remained at Durham House."

The names are inscribed on the lower part of the picture in Spanish in two columns, with corresponding numbers and letters near the heads. Those on the left, being foreigners, are distinguished by numerals. Those on the right, the English, are identified by capital letters.

Below, on the left in a deeper yellow colour is written "*Juan pantoja dela* + f. 1594."

There can be little doubt that the name of the artist and date have been subsequently added, although at a remote period.

In the year 1594 there was no historical conference, and the titles by which the English nobles are designated in the writing on the picture were not conferred till some time afterwards. The method of painting does not correspond with the known works of Pantoja de la Cruz, who never visited England. He died in 1609.

The picture may with probability be assigned to Marc Gheeraedts, who arrived in England from Bruges 1580, and was much employed at Court. A small and highly finished portrait of Queen Elizabeth, standing, with a sprig of olive in her hand, and the sword of justice at her feet, painted by Marc Gheeraedts, signed *M.G.*, is in the possession of the Duke of Portland. His portrait of Camden in the Bodleian Gallery at Oxford is signed in full. Excellent pictures inscribed with his name are at Woburn Abbey, Barrow Green, Surrey, and Penshurst Place in Kent.

Purchased by the Trustees, at the Hamilton Palace sale, July 1882. (665.)

Dimensions.—6 ft. 9 ins. by 8 ft. 9 ins.

THE GUNPOWDER PLOT CONSPIRATORS. 1605.

Engraved from the life by Crispin Van der Passe.

A group of the eight principal conspirators, viz :—Guy Fawkes, Robert Catesby, Thomas Percy, John Wright, Christopher Wright, Robert Winter, Thomas Winter, and Thomas Bates.

GUY FAWKES (born 1570) was a member of the old Yorkshire family of Fawkes. His father was Registrar of the Consistory Court of York Cathedral; and he was educated at the free school of that city, where Bishop Morton and Sir Thomas Cheke are said to have been his schoolfellows. Though born of Protestant parents, he was probably brought up under the influence of his step-father, who was a devout Roman Catholic. After dissipating the small fortune which he inherited, he enlisted in the Spanish army engaged, under the Archduke Albert, in Flanders. There he made the acquaintance of many exiled English Catholics, and being selected by Catesby and Winter, the originators of the plot, as a suitable instrument for carrying it into execution, was brought by the latter to England in April 1604. Father Greenway, in his MS. account of the conspiracy, describes Fawkes as “a man of great piety, of exemplary temperance, of mild and cheerful demeanour, an enemy of broils and disputes, a faithful friend, and remarkable for his punctual attendance upon religious observances;” it seems clear that he was not, as he has been popularly represented, a merely mercenary hireling, but was actuated, like his companions, by religious fanaticism.

ROBERT CATESBY (born 1573) was the son and heir of Sir William Catesby, who possessed large estates in Northamptonshire, Warwickshire, and Oxfordshire, and who became a Roman Catholic in 1598; his mother was the daughter of Sir Robert Throckmorton. He was educated at Gloucester Hall (now Worcester College), Oxford, and married a daughter of Sir Thomas Leigh, of Stoneleigh. He took part in the insurrection of the Earl of Essex in 1601, and in various conspiracies projected by the discontented Roman Catholics during the next two years. Catesby was the originator of the plot, and first confided his ideas to Winter and Wright in the early part of 1604. Father Greenway describes him as above six feet high, of exceedingly noble and expressive countenance, and exercising, by the dignity of his character, an irresistible influence over the minds of those who associated with him. Upon the announcement of the arrest of Fawkes on the eve of the 5th of November, the rest of the conspirators fled from London, but were overtaken at Holbeach in Staffordshire, where Catesby, Percy, and the two Wrights were killed after a desperate defence.

THOMAS PERCY was steward to Henry, Earl of Northumberland, to whom he was distantly related. He was a convert to the Catholic faith, and, before the death of Elizabeth, had been sent on a mission to King James, from whom he obtained promises of toleration for his co-religionists; when, on the accession of James to the English throne, these promises were not fulfilled, Percy was much exasperated and readily engaged himself in the conspiracy. Greenway says that at that time "he was about 46 years of age, " though, from the whiteness of his head, he appeared to be " older; his figure was tall and handsome, his eyes large and " lively, and the expression of his face pleasing though grave; " and notwithstanding the boldness of his character, his manners " were gentle and quiet." He and Catesby were killed by a single shot as they fought back to back.

JOHN AND CHRISTOPHER WRIGHT, brothers; were members of a good Yorkshire family, and old friends of Catesby; like him they were converts to Catholicism, and had taken part in the rebellion of the Earl of Essex. Their sister was married to Thomas Percy. Both were killed at Holbeach.

ROBERT WINTER was the head of an old Worcestershire family, and resided at Huddington, where he had large estates; by marriage with the Throckmortons, the Winters were related to Catesby and Tresham; Robert himself was married to a daughter of John Talbot, a wealthy Roman Catholic gentleman of his own county. He was at first strongly opposed to the

plot, believing that it must bring ruin upon its authors and their co-religionists, but eventually was induced to take an active part in it.

THOMAS WINTER, the younger brother of Robert, had served for some years in Flanders against the King of Spain, and was afterwards in the employment of Lord Monteaigle; he had shared in all the Catholic intrigues that were started during the latter years of Queen Elizabeth, and was one of the first to join with Catesby in the plot. Father Greenway describes him as an accomplished and able man, familiarly conversant with several languages, and of great account with his party, in consequence of his talents for intrigue and his personal acquaintance with ministers in foreign courts.

THOMAS BATES was an old servant of Catesby, and was made an accomplice in the plot at an early stage of the proceedings. The statements which he made when examined after his arrest first implicated Garnet and other Jesuit priests in the conspiracy. Robert Winter and Bates, with Sir Everard Digby and John Grant, were executed in St. Paul's Churchyard on January 31, 1606; and Guy Fawkes and Thomas Winter, with Ambrose Rookwood and Robert Keyes, on the following day in Palace Yard, Westminster.

Description.—Eight half-length figures within a long square panel formed by a plain line, and descriptive matter below in three languages, namely, Latin and French in parallel columns consisting respectively of 12 and 13 lines, and beneath these again, in four lines extending the full width of the page, the same matter in German. The names are inscribed on the plate above each figure, and a general title at the head of the page reads thus:—

"Concilium septem nobilium Anglorum conjurantium in necem Jacobi I. Magnæ Britannię regis totiusq. Anglici convocati Parlementi."

The names occur in the following order, reading from the left:—"Bates, Robert Winter, Christopher Wright, John Wright, Thomas Percy, Guido Fawkes, Robert Catesby, Thomas Winter." Guy Fawkes is the most conspicuous figure in the centre of the group, and faces the spectator. His face is turned in three quarters to the left, wearing a tall hat with the brim turned up in front; a short beard and moustaches twisted upwards. He exhibits a cheerful, and almost roguish expression. The collar of his dress rises high above the ear, and is open to show his neck. It may be observed that all, excepting Bates, who is only a servant, appear in tall hats and square-cut open collars. Not one of them wears a ruff.

The descriptive matter in the three languages begin with the following words:—1. "Vides spectator humanissime." 2. "Icy se voient les effigies des sept Seigneurs." 3. "Hie habt ihr Gunstiger Leser."

See also "Catalogue of Prints, Political and Personal Satires, in the British Museum," London, 1870, No. 72, for a similar engraving by H. Ulrich.

Acquired by the Trustees, November 1871. (384A.)

Dimensions.— $7\frac{1}{2}$ ins. by $8\frac{1}{2}$ ins.

THE SEVEN BISHOPS. 1688.*Painter unknown.*

The Seven Bishops who were committed to the Tower, June 8th, 1688, for refusing to distribute the King's Declaration of Indulgence for liberty of conscience, in their respective dioceses. After a trial in the Court of King's Bench, they received a verdict of acquittal, and were set at liberty, amidst great public rejoicings, on the 30th June following. In the centre, on a larger scale than the rest, is placed WILLIAM SANCROFT, Archbishop of Canterbury. He succeeded Archbishop Sheldon, and was consecrated 1677.

Around him, within black ring medallions, are—

WILLIAM LLOYD, Bishop of St. Asaph, consecrated 1680.

FRANCIS TURNER, Bishop of Ely, translated from Rochester, 1684.

THOMAS KEN, Bishop of Bath and Wells, consecrated 1684.

JONATHAN TRELAWNEY, Bishop of Bristol, son of Sir Jonathan Trelawney of Pelynt in Cornwall, consecrated 1685.

THOMAS WHITE, Bishop of Peterborough, consecrated 1685.

JOHN LAKE, Bishop of Chichester. Had been nominated to the Bishopric of Man by the Earl of Derby in 1682. Translated from Bristol, 1685.

Description.—They all wear white robes, square-out bands fitting close to the chin, and black stoles. The Archbishop, on a larger scale than the rest, wears a black cap covering the ears. His figure is turned to the right, and the face is seen in three quarters turned in the same direction; his dark brown eyes are fixed on the spectator. The figures of the rest are turned towards the centre. All, with the exception of Turner and Ken, look steadily at the spectator. Sancroft, White, and Lloyd have silvery white hair, the others dark brown. The space between the roundels is plain dark brown, the names being written beneath each figure.

Purchased by the Trustees, June 1859. (79.)

* * A small contemporaneous silver medallion by G. Bower is placed near to the picture, and exhibits the same arrangement. It was presented by John Ashton Bostock, Esq., 1862.

Dimensions.—3 ft. 2 ins. by 2 ft. 9 ins.

MILITARY GROUP OF OFFICERS. Believed to include

Lord Amherst and Field Marshal Conway.

Painted by Francis Wheatley, R.A. in 1781.

Description.—A group of five figures in an open landscape with clear blue sky and the leafy branches of two trees spreading across above them from the right. Four of the figures wear a military uniform of scarlet coat, blue and gold facings, white waistcoat and breeches, white cravat, yellow gloves, black hat, black boots, and small epaulette on the shoulder. The fifth figure is a tall servant in green and silver livery and top boots curbing a restive horse, keeping his back to the spectator.

In the centre of the picture stands an officer bareheaded, turned in profile to the right, handing a small square open paper to a superior in rank, wearing the ribbon and star of the Bath, who stands leaning against the saddle of a brown horse, and is in the act of receiving the paper. He also is bare-headed, and holds his black hat in his left hand. His walking cane is suspended by a red string

from his wrist. A little further back, and between these two principal figures, a younger officer appears mounted on a white horse, and wearing his hat. He looks down attentively at the transaction. Behind the central figure holding the paper stands an older and more portly person wearing his hat and resting his right hand on a cane. He watches the action of the principal persons with keen interest. In the distance a horse held by a servant would belong to the bearer of the message, whilst the horse with richer trappings, and the motto of the Bath "tria juncta in uno" held by the servant in green must be assigned to the recipient of the paper. In the far distance mounted cavalry in red coats and white belts are drawn up in line. There also appears a marquise tent and an open barouche drawn by several horses and two persons seated in it, with cattle grazing beside a stream of water. A blue peaked mountain with clouds round its base rises in the background. Leopard skins are used as saddle cloths, and the trappings on the front horses are adorned with stars within crescents, an oriental symbol. A red rose is on the strapping under the ear of the brown horse to the left, and a yellow rose on the one to the right. Signed on a stone in the foreground "F. Wheatley Px. 1781."

This picture was sold at Christies 22nd December 1877, as "George 3rd and his Staff at a Review." It was subsequently called "The Encampment of the Volunteers in Hyde Park during the riots of '80." As yet, the real subject has not been ascertained.

Purchased by the Trustees, May 1883. (682.)

Dimensions.—7 ft. 9½ ins. by 5 ft. 9¼ ins.

INTERIOR OF THE HOUSE OF COMMONS in 1650.

Electrotype from the reverse of a silver medal struck to commemorate Cromwell's victory at Dunbar.

This exhibits a representation of the House of Commons similar to that on the Great Seal of 1651, but without anyone addressing the House.

Presented by Herbert Appold Grueber, Esq., F.S.A. (747.)

INTERIOR OF THE HOUSE OF COMMONS in 1651.

Electrotypes in silver of the Great Seal of England under the Commonwealth, engraved by Thomas Simon. Done from an original wax impression in the British Museum.

Description.—The obverse represents, within a circular border, inscribed "In the third years of freedom, by God's blessing restored, 1651," the interior of the House of Commons at that date with the speaker (Lenthall) wearing his hat, seated in a canopied chair, and two clerks at the table before him. A mace lies upon the table. In the background is a large square window with thick mullions and glass in lozenge panes. Curtains fall at each side of the window, and rich patterns decorate the tapestry on the walls.

The members are seated on benches four rows deep. All wear their hats excepting the member, presumed to be Oliver Cromwell, who is on his feet, addressing the House. He holds his round hat in his right hand planted on his hip, and extends his left as in the act of speaking. A youthful doorkeeper standing in front is bareheaded and wraps his mantle about him. The floor is uncovered, and the long wooden planks composing it are distinctly marked. The total number of figures introduced is 102.

On the reverse, within a similar circular border, inscribed "The Great Seal of England, 1651," is a geographical map of England (without Scotland) and Ireland, expressed in relief, with the names of the principal places in projected characters like printers' type. At the top, close to the date in the border, is a shield for England bearing the cross of St. George, and below, to the south of Ireland, is a similar shield bearing an Irish harp. A fleet of ships in full sail appears in the lower part of the map, and a compass indicating the North is half way between the Lands End and Cork harbour.

For the curious history of this seal see Bulstrode Whitelocks' "Memorials."

The celebrated medal issued as a military reward to commemorate the battle of Dunbar, 3rd September 1650, exhibits a similar representation of the House of Commons, with Parliament assembled, but no one addressing the House. The side walls of the apartment are not indicated, but, as in the Great Seal of 1651, behind the Speaker's chair there is a large square window similar to the one still in Westminster Hall, which continued to the year 1683, as it is represented in the frontispiece of vol. 2 of "Nelson's Collections," published at that date. In the reign of Queen Anne, on the occasion of the passing of the "Act of Union with Scotland" in 1706, when additional accommodation was required for members, Sir Christopher Wren was employed to newly fit up the Lower House, and then the three round-headed windows, and the galleries with strong iron pillars to support them, were introduced. This general arrangement appears to have continued till the total destruction of the building by fire in 1834.

See Cromwell's Letters and Speeches, by T. Carlyle, 1857, vol. 2, page 253, and "Medallic Illustrations" published by the Trustees of the British Museum, 1885, vol. 1, page 391. J. T. Smith's "Westminster," page 144, and Brayley and Britton's "Palace of Westminster," page 393.

Presented, May 1885, by George Scharf, Esq., C.B., F.S.A. (742.)

INTERIOR OF THE OLD HOUSE OF COMMONS IN ST. STEPHEN'S CHAPEL AT WESTMINSTER, IN THE YEAR 1793.

Painted by Karl Anton Hickel.

Description—Ninety-six portraits, with the Right Hon. William Pitt addressing the House, Speaker Addington in the chair, and the Right Hon. Charles James Fox, Sheridan, and Erskine on the Opposition benches. The view, looking eastward, shows the Speaker's chair with three large arched windows behind it, and the mace lying with books upon the table in front, at which the two parliamentary clerks are seated. The spectator is so placed as to see more of the Ministerial side of the House, and a strong light is thrown upon the principal members. All, excepting Mr. Pitt, are seated. Three persons hold long wands. Most of the company are bareheaded. Ten wear either black broad-brimmed or three-cornered military hats. All wear knee breeches, and some gaiters. The completely shaven faces and uniform use of powder increase the difficulty of identifying individuals. Mr. Pitt, attired in a blue-grey coat and knee-breeches, gilt buttons, and a white waistcoat raises his right arm and hand with a some-

what deprecatory gesture. His powdered hair gives a strongly florid tone to the complexion. Mr. Fox wears a broad-brimmed black hat very much pressed down on the forehead, adding force to his intensely dark eyebrows.

In the front row, to the left of the spectator, may be recognised Sir R. Pepper Arden (Master of the Rolls), wearing a black gown and clerical bands, Henry Dundas (Home Secretary), Richard, Earl of Mornington, wearing a blue ribbon as K.P., Robt. Dundas (Lord Advocate), Dudley Ryder (Paymaster General), Canning, Sir John Mitford (Solicitor General), Lord Macartney, Jenkinson, and Lord Bayham. At the table are seated Mr. John Hatsell and Mr. John Ley. Among the members in the back row is General Porter of the Guards who sat for Stockbridge.

The date of this picture appears to be early in the month of February 1793, and to represent the animated debate upon a royal message which was delivered to Parliament, informing them that the King had determined to augment his forces "for supporting his allies and for opposing views of aggrandisement and ambition on the part of France."

A moment like this, involving a discussion on the abolition of monarchy, would naturally, after his painful experience of the revolutionary movement in France which he had just quitted, interest the artist, and he appears to have at once selected it, and to have been specially favoured with sittings from members who were present.

The circumstances which led to the acquisition of this art treasure are as follows:—The knowledge of the fact that such a picture had ever been painted originated in the Loan Exhibition of National Portraits held at South Kensington in 1867, when two meritorious portraits of British statesmen, Erskine and Canning, lent by Earl Grey, K.G., and Lord Houghton respectively, drew attention to the artist Karl Anton Hickel, by whom they were painted. It was then found recorded that Hickel had commenced in 1793 a large picture of the interior of the House of Commons, which was to have been engraved by Cheesman, but which the artist eventually, after refusing a large price for it, carried away to Hamburg, where he died. Repeated inquiries were then instituted as to its subsequent resting place, but without success, until the Rt. Hon. Edward Stanhope, M.P., a member of this Board, had recourse to "Notes and Queries," and through that medium elicited the information that the picture was at Vienna, having been purchased from Hickel's heirs in 1816 by the Emperor Francis of Austria; that it was deposited in a store room of the Belvedere Palace, and had at one time been exhibited to the public there, as noted in Murray's "Handbook to Southern Germany," 1853 edition. The correctness of these particulars was ascertained by the assistance of the late Col. the Hon. Everard Primrose, military attaché to the British Embassy at Vienna, who had excellent photographs taken, on a large scale, direct from the picture, and presented them to this Gallery in November 1884. The circumstances being brought to the notice of the Emperor of Austria, his Imperial Majesty was pleased to present the picture to Her Excellency Lady Paget, the wife of the British Ambassador, for the National Portrait Gallery.

Presented by His Imperial Majesty the Emperor Francis Joseph of Austria and King of Hungary, June 1885. (745.)

Dimensions.—10 ft. 6½ ins. by 14 ft. 9 ins.

INTERIOR OF THE OLD HOUSE OF COMMONS during the moving of the Address to the Crown at the Meeting of the First Reformed Parliament, 5th February 1833.

Painted by Sir George Hayter.

Description.—The Speaker, the Right Hon. Charles Manners Sutton, occupies the Chair. On the front bench, on the opposition side, to the right of the spectator, Daniel O'Connell is seen preparing to rise in opposition to the address. The figure of Lord John Russell, Paymaster-General of the Forces, is prominent on the Treasury bench, handing a paper to the clerk at the table. Lord Ormelie (afterwards Marquess of Breadalbane) is represented moving the Address. He wears the court dress of a Deputy Lord Lieutenant. John Marshall, Esq., junr., of Leeds, in an ordinary court suit, is prepared to second the Address.

Purchased by Her Majesty's Government in July 1858, and presented the same year to the National Portrait Gallery. (54.)

Dimensions.—18 ft. by 12 ft.

ALPHABETICAL INDEX

To the Picture of the HOUSE OF COMMONS in 1833, with Reference Numbers to the Key-Plates, framed in the Gallery, by which may be found the situation of any person therein represented.

Reference Nos. to
Key-Plates.

Abercromby, Right Hon. James (Edinburgh); afterwards Speaker, and subsequently Lord Dunfermline	83
Aberdeen, the Earl of, K.T.	316
Adam, Rear-Admiral Sir Chas. (Clackmannanshire)	361
Adams, Edward Hamlyn (Carmarthenshire)	362
Aglionby, Henry Aglionby (Cockermouth)	281
Agnew, Sir Andrew, Bart. (Wigtonshire)	287
Althorp, Viscount (Northamptonshire), Chancellor of the Exchequer and leader of the House of Commons; afterwards Earl Spencer	148
Anglesey, the Marquess of, K.G.	2
Anson, Lieut.-Gen. Sir George (Lichfield)	70
Anson, Hon. Lieut.-Col. George (Great Yarmouth)	75
Apsley, Viscount; afterwards Earl Bathurst (Gloucestershire)	178
Arbuthnott, Hon. Major-Gen. Hugh (Kincardineshire)	331
Ashley, Lord; afterwards Earl of Shaftesbury (Dorsetshire)	307
Astley, Sir Jacob, Bart.; afterwards Lord Hastings (Norfolk, West)	373
Attwood, Thomas (Birmingham)	296

ALPHABETICAL INDEX OF MEMBERS.				Reference Nos. to Key-Plates.
Bankes, William John (Dorsetshire)	-	-	-	190
Bannerman, Alexander (Aberdeen)	-	-	-	82
Baring, Alexander; afterwards Lord Ashburton (Essex, North)	-	-	-	253
Baring, Francis Thornhill; afterwards Lord North- brook (Portsmouth)	-	-	-	128
Baring, Henry Bingham (Marlborough)	-	-	-	204
Baring, William Bingham (Winchester)	-	-	-	202
Barnett, Charles James (Maidstone)	-	-	-	30
Barron, Henry Winston; afterwards Sir Henry (Waterford)	-	-	-	28
Bateson, Sir Robert, Bart. (Londonderry County)	-	-	-	260
Bedford, the Duke of, K.G.	-	-	-	7
Belfast, the Earl of (Antrim)	-	-	-	129
Bennett, John (Wilts, North)	-	-	-	73
Beresford, Vice-Admiral Sir John, Bart. (Coleraine)	-	-	-	308
Berkeley, Hon. G. C. Grantley (Gloucestershire, West)	-	-	-	13
Bernal, Ralph (Rochester)	-	-	-	120
Bethell, Richard (Yorkshire, East)	-	-	-	286
Bish, Thomas (Leominster), (of Lottery celebrity)	-	-	-	272
Blackstone, William Seymour (Wallingford)	-	-	-	211
Blandford, Marquess of; afterwards Duke of Marl- borough (Woodstock)	-	-	-	237
Brodie, William Bird (Salisbury)	-	-	-	110
Brotherton, Joseph (Salford)	-	-	-	295
Brougham, William (Southwark)	-	-	-	123
Browne, Dominick; afterwards Lord Oranmore (Mayo)	-	-	-	84
Bruce, Lord Ernest; afterwards Marquess of Ailes- bury (Marlborough)	-	-	-	209
Bruce, Charles Lennox Cumming (Inverness)	-	-	-	322
Brudenell, Lord; afterwards Earl of Cardigan (Northamptonshire)	-	-	-	262
Bulkeley, Sir Richard, Bart. (Anglesey)	-	-	-	115
Burdett, Sir Francis, Bart. (Westminster)	-	-	-	99
Buxton, Thomas Fowell; afterwards Sir Thomas (Weymouth)	-	-	-	88
Byng, George (Middlesex), (father of the House)	-	-	-	86
Byng, Right Hon. Sir John; afterwards Earl of Strafford (Poole)	-	-	-	37
Byng, Right Hon. George Stevens; afterwards Earl of Strafford (Chatham)	-	-	-	117

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos. to Key-Plates.
Calcraft, Capt. John Hales (Wareham) - -	206
Campbell, Sir John, afterwards Lord Chancellor (Dudley) - - - -	95
Cartwright, William Ralph (Northamptonshire) -	301
Castlereagh, Viscount; afterwards Marquess of Londonderry (Downshire) - - -	165
Cavendish, Hon. William; now Duke of Devonshire (Derbyshire) - - - -	32
Cavendish, Hon. Charles Compton (Sussex, West) -	108
Cayley, Sir George, Bart. (Scarborough) - -	320
Cayley, Edward Stillingfleet (Yorkshire, North) -	319
Chandos, Marquess of; afterwards Duke of Bucking- ham (Bucks) - - - -	168
Chetwynd, Captain William (Stafford) - -	74
Childers, John Walbanke (Cambridgeshire) - -	27
Clay, Sir William, Bart. (Tower Hamlets) - -	245
Clayton, Col. Sir William, Bart. (Great Marlow) -	69
Clive, Viscount; afterwards Earl of Powis (Ludlow)	246
Clive, Hon. Robert Henry (Salop, South) - -	182
Clive, Edward Bolton (Hereford) - - -	77
Cobbett, William (Oldham) - - - -	256
Cockerell, Sir Charles, Bart. (Evesham) - -	355
Codrington, Sir Edward, G.C.B., &c. (Devonport) -	23
Cole, Viscount; afterwards Earl of Enniskillen (Fermanagh) - - - -	261
Cole, Hon. Arthur Henry (Enniskillen) - -	210
Conolly, Edward Michael (Donegal) - - -	224
Cooper, Hon. A. H. Ashley (Dorsetshire) - -	173
Coote, Sir Charles Henry, Bart. (Queen's County) -	360
Corry, Hon. Henry Thomas Lowry (Tyrone) - -	214
Cripps, Joseph (Cirencester) - - - -	185
Dalrymple, Lieut.-Gen. Sir John H., Bart.; after- wards Earl of Stair (Edinburgh) - - -	40
Darlington, Earl of; afterwards Duke of Cleveland (Salop, South) - - - -	266
Dashwood, George Henry (Bucks) - - - -	51
Denison, John Evelyn; afterwards Speaker, and Viscount Ossington (Nottinghamshire, South) -	12
Dick, Quintin (Maldon) - - - -	238
Dillwyn, Lewis Weston (Glamorganshire) - -	127
Divett, Edward (Exeter) - - - -	46
Donkin, Lieut.-Gen. Sir R. Shaw (Berwick-upon- Tweed) - - - -	58

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos. to Key-Plates.
Dugdale, William Stratford (Warwickshire, North) -	298
Duncannon, Viscount; afterwards Earl of Bessborough (Nottingham) - - - -	155
Duncombe, Hon. William; afterwards Lord Feversham (Yorkshire) - - - -	195
Dundas, Hon. Sir Robert Lawrence, K.C.B. (Richmond) - - - -	121
Dundas, Capt. James Whitley Deans, R.N. (Greenwich) - - - -	36
Dykes, Fretchville Lawson Ballantine (Cockermouth) - - - -	44
Eastnor, Viscount; afterwards Earl Somers (Reigate)	289
Ebrington, Viscount; afterwards Earl Fortescue (Devon, North) - - - -	138
Ellice, Edward (Coventry) - - - -	92
Elliot, Hon. Capt. George, R.N. (Roxburghshire) -	137
Etwall, Ralph (Andover) - - - -	49
Ewart, William (Liverpool) - - - -	244
Fancourt, Major Charles St. John (Barnstaple) -	300
Fazakerley, John Nicholas (Peterborough) - -	109
Feilden, William (Blackburn) - - - -	53
Fenton, John (Rochdale) - - - -	359
Ferguson, Robert (of Raith) (Kirkaldy) - -	68
Ferguson, Lieut.-Gen. Sir Ronald Craufurd (Nottingham) - - - -	162
Fergusson, Robert Cutlar (Kirkcudbright) - -	96
Fielden, John (Oldham) - - - -	200
Finch, George (Stamford) - - - -	263
Fitzgibbon, Hon. Richard Hobart (Limerick County)	297
Fleetwood, Peter Hesketh (Preston) - -	25
Fleming, Vice-Admiral Charles (Stirlingshire) -	54
Ffolkes, Sir William, Bart. (Norfolk, West) -	29
Forester, Lord - - - -	87
Forester, Hon. George Cecil; afterwards Lord Forester (Wenlock) - - - -	291
Fox, Lieut.-Col. Charles Richard (Tavistock) -	72
Fox, Sackville Lane (Helston) - - - -	299
Fremantle, Sir Thomas Francis, Bart.; now Lord Cottesloe (Buckingham) - - - -	203
French, Fitzstephen (Roscommon County) - -	284
Gaskell, Daniel (Wakefield) - - - -	325
Gaskell, James Milnes (Wenlock) - - - -	227

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos. to Key-Plates.
Gladstone, Thomas; now Sir Thomas, Bart. (Portarlington) - - - -	229
Gladstone, William Ewart, (Newark-upon-Trent) -	228
Glynne, Sir Stephen, Bart. (Flint) - - -	106
Goderich, Viscount, afterwards Earl of Ripon -	5
Gordon, Capt. the Hon. William, R.N. (Aberdeen- shire) - - - -	326
Goulburn, Right Hon. Henry, M.A. (Cambridge University) - - - -	250
Graham, Sir James R., Bart. (Cumberland, East) -	146
Grant, Col. Hon. Francis William; afterwards Earl of Seafield (Elginshire) - - - -	323
Grant, Right Hon. Sir Robert (Finsbury) - -	153
Greene, Thomas (Lancaster) - - - -	186
Greville, Major Hon. Sir Charles, K.C.B. (Warwick)	302
Grey, Earl, K.G. (then Prime Minister) - -	9
Grimston, Viscount; now Earl of Verulam (Hert- fordshire) - - - -	303
Gronow, Capt. Rees Howell (Stafford) - -	340
Grosvenor, Lord Robert; now Lord Ebury (Chester)	141
Grote, George (City of London) - - - -	216
Guest, Josiah John; afterwards Sir John, Bart. (Merthyr Tydvil) - - - -	285
Gully, John (Pontefract) - - - -	282
Hallyburton, Hon. Douglas Gordon (Forfarshire) -	31
Hamilton, Charles (not a Member) - - - -	374
Hanmer, Sir John; afterwards Lord Hanmer (Shrews- bury) - - - -	226
Harcourt, George Granville (Oxfordshire) - -	17
Hardinge, Right Hon. Major-Gen. Sir Henry; afterwards Viscount Hardinge, G.C.B. (Laun- ceston) - - - -	157
Hardy, John (Bradford) - - - -	234
Harland, William Charles (Durham) - - -	318
Harvey, Daniel Whittle (Colchester) - - -	221
Hay, Lieut.-Col. Sir Andrew Leith (Elgin District) -	140
Hay, Sir John, Bart. (Peeblesshire) - - -	327
Hayes, Sir Edmund, Bart. (Donegal) - - -	207
Hayter, Sir George (the artist) - - - -	375
Heathcote, Gilbert John; afterwards Lord Aveland (Lincolnshire) - - - -	380
Heneage, George Fieschi (Lincoln) - - - -	119
Henniker, Lord (East Suffolk) - - - -	194

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos. to Key-Plates.
Herbert, Hon. Sydney ; afterwards Lord Herbert of Lea (South Wilts) - - - -	180
Heron, Sir Robert, Bart. (Peterborough) - - - -	161
Herries, Right Hon. John Charles (Harwich) - - - -	252
Hill, Lord Arthur Moyses William ; afterwards Lord Sandys - - - - -	355
Hill, Lord A. Marcus ; afterwards Lord Sandys (Newry)	62
Hill, Sir Rowland, Bart. ; afterwards Lord Hill (Salop, North) - - - - -	290
Hobhouse, Sir John Cam, Bart. ; afterwards Lord Broughton (Westminster) - - - -	150
Hodges, Thomas Law (Kent, West) - - - -	56
Holland, Lord - - - - -	6
Horne, Sir William, Knt. (Marylebone) - - - -	152
Hotham, Lord (Leominster) - - - -	192
Howard, Philip Henry (Carlisle) - - - -	52
Howick, Viscount ; now Earl Grey (Northumber- land) - - - - -	132
Howley, Dr., Archbishop of Canterbury - - - -	311
Hudson, Thomas (Evesham) - - - -	240
Hume, Joseph (Middlesex) - - - -	218
Humphrey, John, Alderman ; Lord Mayor of London in 1843 (Southwark) - - - -	143
Ingham, Robert (South Shields) - - - -	329
Inglis, Sir Robert, Bart., D.C.L. (Oxford University)	258
James, William (Carlisle) - - - -	280
Jeffrey, Right Hon. Francis ; afterwards Lord Jeffrey (Edinburgh) - - - -	85
Jermyn, Earl ; afterwards Marquess of Bristol (Bury St. Edmunds) - - - - -	170
Jersey, the Earl of - - - - -	312
Johnstone, Sir John V.B., Bart. (Scarborough) - - - -	67
Jolliffe, Col. Hylton ; afterwards Lord Hylton (Peters- field) - - - - -	183
Kemp, Thomas Reid (Lewes) - - - -	220
Kennedy, Thomas Francis (Ayr District) - - - -	154
Kerrison, Major-Gen. Sir Edward, Bart. (Eye) - - - -	225
Kerry, Earl of (Calne) - - - - -	63
King, Edward Bolton (Warwick) - - - -	333
Knatchbull, Sir Edward (Kent, East) - - - -	259
Labouchere, Henry ; afterwards Lord Taunton (Taunton) - - - - -	139
Langton, Col. William Gore (Somersetshire) - - - -	91

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos to Key-Plates.
Lansdowne, the Marquess of, K.G. - - -	3
Lefevre, Charles Shaw; afterwards Speaker, and now Viscount Eversley (Hants) - - -	100
Lefroy, Right Hon. Thomas, LL.D. (Dublin University) - - -	255
Lefroy, Anthony (Longford County) - - -	177
Lester, Benjamin Lester (Poole) - - -	89
Ley, John (Clerk of the House) - - -	158
Ley, William (Assistant Clerk) - - -	160
Lincoln, Earl of; afterwards Duke of Newcastle (Nottinghamshire) - - -	304
Littleton, John Edward; afterwards Lord Hatherton (Staffordshire) - - -	134
Loch, James (Wick District) - - -	372
Locke, Wadham (Devizes) - - -	116
Lopes, Sir Ralph, Bart. (Westbury) - - -	364
Lowther, Hon. Col. Henry Cecil (Westmorland) - -	196
Lygon, Col. the Hon. Henry; afterwards Earl Beauchamp (Worcestershire) - - -	292
Lyndhurst, Lord - - -	315
Macaulay, Right Hon. Thomas Babington; after- wards Lord Macaulay (Leeds) - - -	10
Macleod, Roderick, jun. (Sutherlandshire) - - -	43
Madocks, John (Denbigh) - - -	114
Mahon, Viscount; afterwards Earl Stanhope (Hertford) - - -	235
Marjoribanks, Stewart (Hythe) - - -	41
Marshall, John, jun. (Seconder of the Address); (Leeds) - - -	131
Maxfield, Capt. William (Great Grimsby) - - -	242
Maxwell, Henry; afterwards Lord Farnham (Cavan)	171
Melbourne, Viscount - - -	81
Mildmay, Paulet St. John (Winchester) - - -	101
Miller, William Henry (Newcastle-under-Lyme) - -	293
Mills, John (Rochester) - - -	21
Molesworth, Sir William (Cornwall, East) - - -	199
Morpeth, Viscount; afterwards Earl of Carlisle (Yorkshire) - - -	66
Mosley, Sir Oswald, Bart. (Staffordshire, North) - -	57
Mostyn, Hon. Edward Mostyn Lloyd (Flintshire) - -	113
Murray, John Archibald; afterwards Lord Murray (Leith) - - -	94
Newark, Viscount (East Retford) - - -	125

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos. to Key-Plates.
Nicholl, Right Hon. John, jun., LL.D. (Cardiff) -	169
Noel, Sir Gerard Noel, Bart. ; afterwards Earl of Gainsborough (Rutland) - - - -	368
Norreys Lord ; afterwards Earl of Abingdon (Oxford- shire) - - - -	236
North, Frederick (Hastings) - - - -	342
O'Connell, Daniel (Dublin City) - - - -	257
O'Connor Don, The (Roscommon) - - - -	275
O'Ferrall, Richard More (Kildare) - - - -	50
Ormelie, Lord (Mover of the Address) ; afterwards Marquess of Breadalbane (Perthshire) - -	136
Oswald, Richard Alexander (Ayrshire) - - - -	283
Paget, Col. Frederick (Beaumaris) - - - -	354
Palmer, Robert (Berks) - - - -	232
Palmerston, Viscount, Secretary of State for Foreign Affairs ; afterwards Premier (Hants, South) -	144
Patten, John Wilson ; now Lord Winmarleigh (Lancashire, North) - - - -	191
Pease, Joseph, jun. (Durham, South) - - - -	243
Peel, Right Hon. Sir Robert ; afterwards Premier (Tamworth) - - - -	249
Pendarves, Edward William Wynne (Cornwall, West) - - - -	112
Pepys, Charles Christopher ; afterwards Lord Chancellor Cottenham (Malton) - - - -	22
Perceval, Lieut.-Col. Alexander (Sligo) - - - -	213
Philips, Sir George, Bart. (Warwickshire) - - - -	135
Pinney, William (Lyme Regis) - - - -	107
Plumptre, John Pemberton (Kent, East) - - - -	15
Pollock, Frederick ; afterwards Sir Frederick Pollock, Lord Chief Baron (Huntingdon) -	294
Ponsonby, Hon. William ; afterwards Lord De Mauley (Dorsetshire) - - - -	33
Portman, Edward Berkeley ; now Viscount Portman (Marylebone) - - - -	370
Potter, Richard (Wigan) - - - -	241
Poulter, John (Shaftesbury) - - - -	80
Poyntz, William Stephen (Ashburton) - - - -	71
Ramsbottom, John (Windsor) - - - -	26
Ramsden, John Charles (Malton) - - - -	122
Reid, Sir John Rae, Bart. (Dover) - - - -	230
Rice, Right Hon. Thomas Spring ; afterwards Lord Monteagle (Secretary to the Treasury) - -	151

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos. to Key-Plates.
Richmond, the Duke of, K.G. - - -	1
Rickman, John (Assistant Clerk) - - -	159
Ripon, Earl of (Lord Goderich) - - -	5
Rippon, Cuthbert (Gateshead) - - -	274
Robinson, George Henry (Worcester) - - -	233
Roche, William (Limerick) - - -	271
Roebuck, John Arthur (Bath) - - -	215
Rosslyn, Earl of - - -	310
Russell, Lord John ; afterwards Earl Russell, K.G. (Devon, South) - - -	149
Russell, Lord ; afterwards Duke of Bedford (Tavistock) - - -	60
Russell, Lord Charles James Fox (Bedfordshire) -	61
Russell, Charles (Reading) - - -	187
Russell, William Congreve (Worcestershire, East) -	130
Sandon, Viscount ; afterwards Earl of Harrowby (Liverpool) - - -	11
Sanford, Edward Ayshford (Somersetshire, West) -	105
Scott, Sir Edward Dolman, Bart. (Lichfield) -	34
Scott, James Winter (Hampshire, North) - - -	358
Sebright, Sir John Saunders, Bart. (Hertfordshire) -	357
Seymour, Col. (Sergeant-at-Arms) - - -	167
Sharpe, Lieut.-Gen. Matthew (Dumfries) - - -	24
Shaw, Frederick, A.M. (Dublin University) -	212
Sheil, Richard Lalor (Tipperary) - - -	239
Sinclair, Sir George, Bart. (Caithness) - - -	16
Smith, Hon. Robert John ; afterwards Lord Carrington (Wycombe) - - -	118
Smith, Robert Vernon ; afterwards Lord Lyveden (Northampton) - - -	142
Somerset, Lord Granville (Monmouthshire) - -	251
Spencer, Hon. Capt. Frederick, R.N. ; afterwards Earl Spencer, K.G. (Midhurst) - - -	64
Stanley, Right Hon. Edward ; afterwards Earl of Derby, K.G. (Lancashire) - - -	147
Stanley, Edward J. (Cheshire, North) - - -	65
Staunton, Sir George (Hampshire, South) - - -	111
Staveley, Thomas Kitchenham (Ripon) - - -	45
Steuart, Robert (Huntingdon District) - - -	55
Stormont, Viscount ; now Earl of Mansfield (Nor- wich) - - -	248
Strickland, Sir George, Bart. (Yorkshire, West) -	163
Stuart, Capt. Charles (Bute) - - -	198

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos. to Key-Plates.
Stuart, Lord Dudley Countts (Arundel) - -	78
Surrey, Earl of ; afterwards Duke of Norfolk (Sussex, West) - - - - -	90
Sutton, Right Hon. Charles Manners, Speaker ; after- wards Viscount Canterbury (Cambridge University)	156
Talbot, Christopher Rice Mansel (Glamorganshire, and still Member for the same) - - -	126
Talbot, James, jun. (Athlone) - - -	279
Tavistock, Marquess of ; afterwards Duke of Bedford - - - - -	4
Taylor, Right Hon. Michael Angelo (Sudbury) -	219
Tennyson, Right Hon. Charles D'Eyncourt (Lambeth) - - - - -	76
Thomson, Right Hon. C. Poulett ; afterwards Lord Sydenham (Manchester) - - - - -	145
Tooke, William (Truro) - - - - -	103
Trevor, Hon. Col. Rice ; afterwards Lord Dynevor (Carmarthenshire) - - - - -	208
Tullamore, Lord ; afterwards Earl of Charleville (Penryn) - - - - -	309
Tyute, Charles John Kemeys (Somersetshire, West)	18
Tyrell, Sir John Tyssen, Bart. (North Essex) -	189
Verner, Col. William - - - - -	22
Verney, Sir Harry, Bart. (Buckingham) - -	14
Vernon, Hon. George ; afterwards Lord Vernon -	81
Vigors, Nathaniel (Carlow) - - - - -	273
Villiers, Viscount ; afterwards Earl of Jersey (Honiton) - - - - -	188
Vivian, John Henry (Swansea) - - - - -	42
Vivian, Sir Richard Hussey, Bart. ; afterwards Lord Vivian (Truro) - - - - -	59
Wall, Charles Baring (Guildford) - - - -	205
Walter, John (Berks) - - - - -	39
Warburton, Henry (Bridport) - - - - -	217
Ward, Henry George (St. Albans) - - - -	104
Watkins, John Lloyd Vaughan (Brecon) - -	93
Watson, Hon. Capt. Richard (Canterbury) - -	38
Wellington, the Duke of, K.G. - - - - -	317
Weyland, Major Richard (Oxfordshire) - -	35
White, Luke (Longford) - - - - -	19
White, Samuel (Leitrim) - - - - -	20
Wigney, Isaac Newton (Brighton) - - - -	48
Wilbraham, George (Cheshire, South) - -	79

ALPHABETICAL INDEX OF MEMBERS.	Reference Nos. to Key-plates.
Williams, F. (Door-Keeper)	267
Williamson, Sir Hedworth (Durham, North)	124
Wood, Charles ; afterwards Viscount Halifax (Halifax)	97
Wood, Col. Thomas (Brecknockshire)	223
Wrottesley, Sir John, Bart. ; afterwards Lord Wrottesley (Staffordshire)	133
Wynn, Right Hon. Charles Watkin Williams, D.C.L. (Montgomeryshire)	247
Yorke, Capt., R.N. ; afterwards Earl of Hardwicke (Cambridgeshire)	288
Young, George Frederick (Tynemouth)	335
Young, John (Cavan)	179

CONVENTION OF THE ANTI-SLAVERY SOCIETY, held in London at the Freemasons Hall, June 1840, under the presidency of Thomas Clarkson.

Painted by Benjamin Robert Haydon.

This picture contains 130 portraits. The following among them are the most prominent: Thomas Clarkson; William Allen; Samuel Gurney; George Stacey; Josiah Forster; J. Harfield Tredgold; Mrs. Clarkson; Thomas Clarkson, grandson of the President; Sir Thomas Fowell Buxton; Dr. Stephen Lushington; Daniel O'Connell, M.P.; Joseph Sturge; John Cropper, junior; Rev. William Knibb; Rev. Joseph Ketley; Samuel J. Prescod; Henry B. Stanton; M. L'Instant, a delegate from Hayti; George Head Head; Mrs. Rawson; Amelia Opie,* widow of the painter, John Opie; Lady Noel Byron; Dr. John Bowring.

See extracts from the Artist's own journal, published in the Life of B. R. Haydon, edited by Tom Taylor, 1853, vol. 3, page 140, under the date June 12th, 1840.

B. R. Haydon, in another communication which was quoted in the "Sunday Magazine" for 1865, thus describes the opening of the Convention:—

"Aided by Joseph Sturge and his daughter, Clarkson mounted to the chair, and sat in it as if to rest, and then in a tender feeble voice appealed to the assembly for a few minutes meditation before he opened the Convention. After solemnly urging the members to proceed to the last, till slavery was extinct, lifting

* See page 334 for her portrait in early life.

his arm and pointing to heaven (his face quivering with emotion), he ended by saying, 'May the Supreme Ruler of all human events, at whose disposal are not only the hearts but the intellects of men, may He in His abundant mercy guide your counsels and give His blessing upon your labours.' There was a pause of a moment, and then without an interchange of thought, or even of look, the whole of this vast meeting, men and women, said in a tone of subdued and deep feeling, Amen, Amen.

"I was so affected and astonished that it was many minutes before I recovered sufficiently to perceive the moment of interest I had longed for had come to pass, and this was the moment I immediately chose for the picture."

Description.—The composition consists principally of four or five rows of heads arranged parallel with the front lower line of the picture; most of the faces are turned towards the venerable figure of Thomas Clarkson, who stands addressing the assembly, with his left hand raised, in the attitude as described in the painter's account of the scene above given. The heads are compactly massed. Scarcely anything is seen of the table or other furniture, whilst the fittings and architectural features of the well-known Hall are sparingly introduced. Upon the folds of the rich red curtain suspended over the right-hand portion of the picture, Haydon had taken upon himself to inscribe the names of "*Wilberforce*," "*Sharpe*," and "*Toussaint*," (see his *Journal*, page 180) but, at the instance of John Beaumont, they were removed. They appear, however, in a lithographic outline, which was afterwards published by direction of Mr. Samuel Gurney, an impression of which is placed near the picture to serve as a key with the names. On the extreme left, behind the figure of the President, is a group of heads, agreeably relieved in colour by portraits of Mrs. Mary Clarkson, widow of the late T. Clarkson, junr., and of her juvenile son, Master Thomas Clarkson. Inscribed on the side of the steps in the left-hand corner, "S. R. HAYDON, 1841." The books before Clarkson are inscribed "*Clarkson on the Slave Trade*," and "*Estimates*, 1837."

The picture was finished on the 30th April 1841, and exhibited to the public in the May following. (See *Journal*, page 160.)

Presented, February 1880, by the Committee of the British and Foreign Anti-Slavery Society, represented by Joseph Cooper, of Walthamstow; Samuel Gurney, of Hanover Terrace; Edward Sturge, of Charlbury; and Stafford Allen, of Upper Clapton. (599.)

Dimensions.—12 ft. 8 ins. by 9 ft. $\frac{1}{2}$ in.

A MEETING OF THE ROYAL FINE ARTS COMMISSION

AT GWYDYR HOUSE, WHITEHALL, in the year 1846 ;
containing 28 portraits.

Painted by John Partridge.

The Fine Arts Commission was appointed 22nd November 1841; and additional Commissioners were appointed May 1844, August 1845, and in March and August 1846. The Commission was dissolved in 1863.

The following description of the picture is given in the artist's own words :—

"The twofold object of the picture is to commemorate the extension of Government patronage to the Fine Arts, in the decoration of the New Houses of Parliament, and to present an assemblage of the eminent men appointed to carry this purpose into effect.

"The locale of the Meeting is Gwydyr House, and (with a view to illustrate the previous state of art in England, as well as to relieve the monotonous effect of an unfurnished room, and of a mass of sombre unpicturesque costume), an imaginary collection of the works of our principal deceased artists has been arranged on the walls, and throughout the apartment." *

The Portraits consist of—

H.R.H. Prince Albert, K.G.

The Duke of Sutherland, K.G.

Sir R. H. Inglis, Bart.

George Vivian, Esq.

Viscount Morpeth.

Viscount Melbourne.

Henry Hallam, Esq.

Sir James Graham, Bart.

Lord Colborne.

The Earl of Aberdeen, K.T.

Viscount Canning.

The Marquess of Lansdowne,
K.G.

H. Gally Knight, Esq.

Samuel Rogers, Esq.

Charles Barry, Esq., R.A.

Viscount Palmerston, G.C.B.

Right Hon. T. B. Macaulay.

Right Hon. Sir Robert Peel,
Bart.

Lord John Russell.

Viscount Mahon.

Lord Lyndhurst.

Right Hon. Charles Shaw
Lefevre.

Charles Eastlake, Esq., R.A.
(Secretary).

Lord Willoughby D'Eresby.

Lord Ashburton.

Benjamin Hawes, Esq., jun.

Thomas Wyse, Esq.

The Earl of Lincoln.

Of these 28 persons, the Right Hon. Charles Shaw Lefevre, afterwards Viscount Eversley, was the last survivor.

Presented by the artist, March 1872. (342.)

Dimensions.—6 ft. 2 ins. by 12 ft. 1 in.

* The following pictures and works of art were selected by the artist for the purpose above named:—

Wilkie's "Greenwich pensioners reading the Gazette." Hilton's "Sir Calepine." Bacon's bust of Dr. Johnson (over the left-hand door). Copley's "Death of Chatham." Reynolds's "Mrs. Siddons as the Tragic Muse." Flaxman's group of St. Michael and Satan. Stothard's "Titania"; West's "Battle of La Hogue." Hogarth's "March to Finchley." Chantrey's bust of Cauning (over the right-hand door). Fuseli's "Lazar House." Gainsborough "Landscape." Lawrence's "Pius VII." Stothard's "Canterbury Pilgrims." A model of the Banqueting House, Whitehall. Banks's statue of Achilles; statue of Flora; a model of St. Paul's Cathedral; a specimen of woodcarving by Grinling Gibbons; a model of the Houses of Parliament, and Chantrey's bust of the Queen. On the ground lie etchings by Barry from his large paintings in the rooms of the Society of Arts.

In the smaller sketch, No. 343, Fuseli's "Hamlet and the Ghost" takes the place of the "Lazar House"; Bacon's "Narcissus" appears instead of the "Flora"; and an additional statue of a young man trying on a helmet is introduced.

THE ORIGINAL DESIGN FOR THE PRECEDING.

*Painted in oil colours on paper by
John Partridge.*

This sketch exhibits some interesting deviations, both in the arrangement of the room, and the position of the members of the Commission.

Presented by the artist, March 1872. (343.)

Dimensions.—1 ft. 4 ins. by 2 ft. 10 ins.

AN ORIGINAL SKETCH WITH REFERENCE TO THE PRECEDING, BY H.R.H. THE PRINCE CONSORT, K.G.

In lead pencil, upon a sheet of note paper, to guide the Artist in the disposition of the figures.

Presented, March 1872, by Mrs. Partridge.

Dimensions.—4 ins. by 7 ins.

PATRONS AND LOVERS OF ART, DURING THE REIGN OF GEORGE IV. A SET OF FOUR PICTURES.

Painted by Pieter Christoph Wonder.

These canvases exhibit groups of patrons and lovers of art who flourished in the first quarter of the present century. They are small-sized full-length figures sketchily painted in oil colours; some sitting and some standing.

These were preparatory studies by *P. C. Wonder, of Utrecht*, for a large picture of an imaginary assemblage of the finest paintings by celebrated masters arranged on the walls of a stately apartment with various persons in modern costume discussing them.

This painting was commissioned by General Sir John Murray, G.C.B., about the year 1826, to match one of a similar subject which he already possessed by Gonzales Coques. The large picture is signed and dated 1829.

A. FIRST GROUP.—General Sir John Murray, G.C.B., standing in profile to the left, holding gloves and stick, looking down at the famous picture by Titian of Bacchus and Ariadne now in the National Gallery.

Sir John was a liberal patron of art and collected some fine pictures. He was distinguished by his military services in various parts of the world. He served under the Duke of York in Flanders, and under Sir A. Clarke at the capture of the Cape of Good Hope. He was Quartermaster-General to Sir David Baird's army in Egypt, and with Sir Arthur Wellesley in India.

He commanded the German Legion under Sir John Moore—Sir John Murray was present in all the actions between Sir Arthur Wellesley and General Soult in the Peninsula. His military career terminated in an unsuccessful attempt upon Tarragona. Sir John died at Frankfort-on-the-Maine 1827.

Next to Sir John Murray, and looking towards him, stands the Rev. William Holwell-Carr. He was born in Exeter 1758, and studied at Exeter College, Oxford. He travelled on the Continent and formed a fine collection of pictures, having also attained such proficiency in the art as to become an honorary exhibitor at the Royal Academy. He assumed the additional name of Carr in consequence of his marriage and accession of fortune. He held the rich benefice of Meheniot in Cornwall. His pictures were bequeathed by him to the British Museum and deposited in the National Gallery after his death, which occurred in December 1830.

Kneeling in the front of the Titian picture, with his pale face looking up to Sir John Murray, is Mr. G. Watson Taylor, M.P. His celebrated collection of pictures at Erlestoke Park in Wiltshire was sold by public auction in 1832. He died in 1841.

Behind the figure of Sir John Murray stands the artist in a brown frock coat looking at the spectator and holding his palette. Pieter Christoph Wonder was born at Utrecht 1780. He studied at Düsseldorf and Amsterdam and resided in London in Soho Square from 1825 to 1831. He exhibited pictures at the British Institution in the years 1826 and 1828 and at the Royal Academy in 1824. He was also a friend and assistant of Agricola, the distinguished Roman portrait painter. He died at Utrecht in 1850. (792.)

Dimensions.—2 ft. by 1 ft. 6 ins.

The circular Holy Family represented on the wall is a famous picture known as the "Casa d'Alba Raphael." It was originally at Nocera and belonged to the Duke of Alva in Madrid in 1793. It was bought by W. G. Coesvelt in the beginning of the present century from Mr. Edmund Burke (Grafen Burck) for 4,000*l.*; Coesvelt sold it to St. Petersburg in 1836 for 24,000*l.* See Waagen's *St. Petersburg*, p. 45; Crowe and Cavalcaselle's *Raphael*, vol. 2, page 126.

These pictures were found recently at Utrecht and brought over to England by the donor.

Presented, 14th May 1868, by Edward Joseph, Esq. (792–795.)

B. SECOND GROUP.—Sir Abraham Hume, Bart., M.P., F.R.S., is seated facing the spectator, attired in black, with knee breeches

looking into a large red volume open on his knees. He was born 1749, and succeeded his father in the baronetcy 1772. He was elected F.R.S. in 1775 and nominated a Director of the British Institution on its foundation. His second daughter married John, Earl Brownlow, with whose descendants the fine collection formed by Sir Abraham now remains. He died March 1838.

Behind Sir Abraham, and looking over the volume, is the Earl of Aberdeen, K.T., who in 1825 was President of the British Institution, and, on the other side, Lord Farnborough.

The Right Hon. Sir Charles Long, G.C.B., F.R.S., F.S.A. Born 1760. M.P. for Rye in 1789, was appointed joint Secretary to the Treasury in 1791, and quitted it in 1801, when Mr. Pitt retired from the administration. He was a Trustee of the British Museum and Deputy President of the British Institution in 1825. He married in 1793 the eldest daughter of Sir Abraham Hume. He was created Baron Farnborough in June 1826, and died at his seat, Bromley Hill, Kent, January 1838. He was termed by Sir B. Hobhouse "the Vitruvius of the present age," and had been consulted by the Prince Regent in the purchase of his pictures and internal decorations of Carlton House. Lady Farnborough was an accomplished artist. (793.)

Dimensions.—1 ft. 9½ ins. by 1 ft. 10 ins.

C. THIRD GROUP.—Two standing figures and a framed picture. The one to the left with gloves is the Right Hon. George James Welbore Agar-Ellis, M.P., afterwards Baron Dover. He was the son of Viscount Clifden by a daughter of the Duke of Marlborough, born 1797. In 1818 he was returned for the borough of Heytesbury. Mr. Agar-Ellis will always be remembered as the first person who in 1824 advocated the purchase of Mr. Angerstein's collection of pictures for the nation, and the foundation of a National Gallery. In 1830 he succeeded Lord Lowther as Chief Commissioner of Woods and Forests, and encouraged all works intended to promote public improvement and advance of the arts.

One of his first purchases was the grand picture of the House of Lords during the trial of Queen Caroline, painted by Hayter, and the choicest works of Lawrence, Collins, Jackson, Leslie, and Newton were added to his collection. His literary researches were of great value to the historian, and his publications extended over a great variety of subjects. He was raised to the peerage as Baron Dover in June 1831, and died July 1833.

The second figure is Robert, Earl Grosvenor, born 1767. He succeeded his father as Earl in 1802, and afterwards created Marquess of Westminster, September 1831.

His father Richard, the first Earl, was founder of the magnificent collection of pictures at Grosvenor House. In 1806 Lord

Grosvenor purchased the whole of the collection of Mr. Agar-Ellis, containing some of the finest works of Claude, and many pictures from the Lansdowne collection which was then being dispersed. Gainsborough's "Blue boy" was purchased by Lord Grosvenor, and Sir Joshua's Mrs. Siddons as the Tragic Muse in 1822. The Marquess died 1845.

Resting on the ground, in a gilt frame, is a portrait of George Granville, Marquess of Stafford, K.G., afterwards Duke of Sutherland, painted by Thos. Phillips, R.A. He was son of the first Marquess of Stafford, and born 1758. He was first known as Lord Trentham and afterwards as Earl Gower. He succeeded his father as Marquess of Stafford in 1803. Lord Gower, in conjunction with the Duke of Bridgwater and the Earl of Carlisle, purchased the Italian portion of the celebrated Orleans Gallery of Paintings in 1798. He died 1833. (794.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

D. FOURTH GROUP.—The seated figure is George O'Brien Wyndham, Earl of Egremont. He was born 1751, and succeeded his father in the earldom, 1763. Died 1837.

The noble collection of works of art at Petworth includes not only antique sculpture, Holbeins and some of the finest Van Dycks in England, but very choice specimens of a more modern period, especially pictures by Hogarth, Reynolds, Leslie, and Turner, with Flaxman's celebrated statuesque group of St. Michael. Lord Egremont died in 1837.

Before him, in profile to the right, wearing a frock coat, stands Sir Robert Peel; and behind the chair, with folded arms, is Sir David Wilkie, R.A.

With the exception of Wonder himself, this last is the only professional artist in the series. (795.)

Dimensions.—1 ft. 9¼ ins. by 1 ft. 6¼ ins.

THE COURT OF CHANCERY, as held openly in Westminster Hall during the reign of George I.

Painted by Benjamin Ferrers.

This picture contains portraits of Lord Chancellor Macclesfield (presiding), Sir Philip Yorke (Solicitor General) afterwards Lord Chancellor Hardwicke, *see ante* page 201, and Sir Thomas Pengelly (King's Prime Sergeant) afterwards Chief Baron of the Exchequer. The figures are painted in the style of Peter Tillemans.

From a very remote period the three great courts of law were held, partitioned off by square enclosures, within the walls of Westminster Hall. Two of them, the Chancery and the King's Bench, were placed at the upper end of the hall, against the south wall below the great window. There are still extant pictorial

records in a manuscript of the time of Henry VI. of the judges thus presiding.*

These courts during the trial of King Charles I. were covered over, and converted into galleries and scaffolds for spectators.†

Samuel Pepys in his Diary, under date 18 May 1661, thus records a visit to Westminster. "Very pleasant to see the Hall "in the condition it is now, with the judges on the benches "at the further end of it." The situation of these law courts is clearly shown in an engraving of the Interior of Westminster Hall, entitled "Westminster Hall in Term Time," from a drawing by Gravelot, taken about 1730, shortly after Lord Macclesfield's own time.‡

Description.—Four judges, facing the spectator, seated in the upper part of the picture on a long elevated bench in front of a tapestried hanging which represents a portion of the south wall of Westminster Hall. The ground of the tapestry is blue with a broad dull red border to it enriched by an arabesque pattern in yellow. In the centre, above the chief person's head, are the royal arms with the lion and unicorn, as supporters, and the letters G.R. There is no canopy over the judges, and there is no appearance of any scarlet judicial robe. The central figure, the Lord Chancellor and two Masters in Chancery on his left hand, one possibly Sir Joseph Jekyl, are attired in black gowns, long wigs, and long hanging cravats. The picture contains upwards of 60 heads on a small scale, which are mainly arranged in five horizontal rows. Below the platform on which the judges are seated, and parallel to it, is a long table covered with green cloth, and on this are laid the Chancellor's mace, embroidered purse of the great seal, and books, papers, and writing materials. At this table, also facing the spectator, are seated five officials. The central one, at the feet of the Lord Chancellor, wears a brown civilian suit. Next on his left is a portly individual, with a round face and double chin, wearing a black gown and square cut bands, writing in a book. Other personages are seated round the table and some in portentous wigs, with their backs to the spectator. These wigs have square black patches on them, the remnants of the serjeant's coif. On the extreme left, above, at a barrier, stands the usher of the court, holding a short staff tipped with silver. Near to him is a man in the act of putting aside a green curtain. On the opposite side, in a gallery behind columns, are seated spectators, and among them a lady in a blue dress. Beneath this box and seated at the western extremity of the long green table are three gentlemen in civilian costumes. Among the persons seated at the side of the long table in the centre is an officer wearing spectacles, reading a paper to one next to him, who responds by putting his fingers to his lips. The foreground of the picture, in front of all these officials, is occupied by the stone pavement of the outer hall, divided from the rest by a low partition or wall, which for artistic purposes appears to have been reduced in height, as it is certainly much lower than the corresponding division in Gravelot's engraving of the interior of the Hall in 1730. This open ground is occupied by nine standing figures including a blind man in a cloak, lawyers in their gowns and patched wigs, a boy in blue suit and two dogs. The Lord Chancellor has an open book on his knee and raises his pen as if in readiness to sign it: a small inkbottle is placed on some papers lying beside him on the bench. Several persons carry black hats, but all heads are uncovered. One man, apparently a lawyer's clerk, in front carries a green bag. Light is admitted from the right-hand side, and the total absence of any positive red colour in the picture is remarkable.

This picture had been presented by Dr. Lort to the Earl of Hardwicke. See Walpole's *Anecdotes of Painting*, edited by Dallaway and Wornum, page 836.

Purchased by the Trustees at the sale of the Wimpole collection of pictures, 30th June 1886. (798.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 4¼ ins.

* Published in the 39th volume of the *Archæologia* of the Society of Antiquaries, page 357.

† See Nalson's "Tryal of King Charles," folio 1684, explanatory page facing the engraving.

‡ See a paper by Edw. Foss, F.S.A., upon the "Legal History of Westminster Hall," page 234, published in "Old London" during the Congress of the Archæological Institute, John Murray, 1867.

LATEST ACCESSIONS.

RIGHT HON. HENRY GRATTAN, M.P. 1750-1820.

Painted by F. Wheatley, R.A., in 1782.

The great orator and statesman. Born in Dublin, of which city his father was Recorder and had been a representative in Parliament. Henry Grattan was educated at Trinity College, Dublin, and studied law at the Middle Temple, London. In 1772 he was called to the Irish bar, and, in 1775, through the influence of his friend the Earl of Charlemont, was elected to represent the borough bearing that name. In the Irish Parliament his eloquence roused a violent determination to assert the independence of that legislature, and he received from Parliament a vote of thanks, and a grant of 50,000*l.* for his exertions. His famous speech moving the declaration of Irish rights was made on the 16th April 1782. He was returned member for Dublin in 1790, and advocated the claims of the Catholics for emancipation. He vehemently opposed Mr. Pitt's projected union with Great Britain, but, when it was effected, he did not hesitate to accept a share in the legislature, and was again returned, although to Westminster, for his native city, in 1805.

Sir James Mackintosh observes that Grattan "was the sole person in modern oratory of whom it could be said that he had attained the first class of eloquence in two parliaments, differing from each other in their tastes, habits and prejudices, as much probably as any two assemblies of different nations."

He was interred in Westminster Abbey.

Description.—Painted in oil colours upon oak, on a small scale. The figure, seen to the waist, wears the uniform of the famous Irish Volunteers. The coat is scarlet with green facings, and on the latter plain gilt buttons. A golden epaulette is on his right shoulder. A deep plain black stock, without any white collar, encircles his neck, and the white shirt front with the lappets of his white waistcoat project in the centre below. The close-shaven face is turned in three quarters to the left, and his large slaty grey eyes look away in the same direction. His head is slightly drooping. The countenance is young and fresh-looking, with pink cheeks, and clear red thin lips. His natural hair, whitened with powder, is full and flowing. On the back of the bevelled oak panel is written, "*Henry Grattan, Esqre., a real representative of the People.*"

Engraved in mezzotinto by Valentine Green, 1782.

Presented, May 1888, by the executors of the late Doyne Courtenay Bell, Esq., F.S.A. (790.)

Dimensions.—10½ ins. by 8½ ins.

CHARLES MONTAGU, EARL OF HALIFAX, K.G. 1661-1715.

Painted by Sir Godfrey Kneller.

Statesman, patron of letters, poet, and a great master of finance. Grandson of Henry, first Earl of Manchester. He was born at Horton in Northamptonshire, and educated at Westminster, and at Trinity College, Cambridge. To please the Earl of Dorset, he wrote, in conjunction with Prior, a travesty on Dryden's "Hind and Panther" called the "Town Mouse and Country Mouse." He entered Parliament as member for Malden in Essex. In 1691 he became a Lord of the Treasury, and in 1695 was Chancellor of the Exchequer. The latter office he, in 1697, combined, with that of First Lord of the Treasury. With the assistance of his friend Sir Isaac Newton, he restored the currency. He invented Exchequer Bills, founded the Bank of England, and established the East India Company on a new basis. When the King went abroad in 1698 he was appointed one of the Lords Justices. During three successive years he held the office of President of the Royal Society. At his recommendation the famous Cottonian and Harleian libraries were purchased by the State, which led to the foundation of the British Museum. His impetuous and singular career is vividly set forth by Lord Macaulay in his History of England, contrasting, in one particular instance, the conduct of the younger William Pitt with reference to the auditorship of the Exchequer, in 1784. In 1700 he was raised to the peerage as Baron Halifax, and in the following year—together with Lords Somers, Portland and Oxford—impeached; but charges of corruption were not pressed against him. In 1714 he was again First Lord of the Treasury and raised to an earldom.

In person he was diminutive, and his great talents were alloyed by conceit and insolence of manner which rendered him unpopular.

Description.—A slim youthful figure, seen half-length standing turned slightly to the left, resting his right arm on a ledge of rock connected with a large dark brown mass, which forms a background to the figure. He wears a pale blue silk dress with tight sleeves, slit below the elbow so as to allow his white shirt to protrude, and having no ruffles or cuffs at the wrist. His blue silk coat is fastened in front by gold buttons, with ornamented facings of the same. He wears also a gold strap and buckle round the waist. An ample drapery of a reddish brown hue covers his right arm, and, passing behind the figure, is held against his hip by the other hand. The quite smooth face is seen in three quarters turned to the left, with the blue grey eyes looking at the spectator. The eyebrows are broad yellowish brown, and the lips full, and pale clear red. The chin is round and slightly cloven. The complexion full and inclining to ruddy. A mole is conspicuous on his face between his left nostril and the corner of his mouth. The hair is dark yellowish grey in full curl, and hanging down below the shoulders. A plain white neckcloth or cravat is tied round his neck, with the long ends in the front twisted and hidden inside the coat. Sky with horizontal clouds and distant trees appear to the left. The hands, destitute of rings, are carefully studied. Light is admitted from the right-hand side and the shadows well massed and powerfully painted.

Purchased from the collection of the Earl of Hardwicke at Wimpole Park, June 1888. (800.)

Dimensions—4 ft. 1 in. by 3 ft. 3 ins.

**FRANCIS GODOLPHIN OSBORNE, MARQUESS OF CARMARTHEN,
AFTERWARDS FIFTH DUKE OF LEEDS. 1751-1799.**

Painted by George Knapton.

His name Godolphin indicates the family from which, through his mother, he was descended. He thereby was a great grandson of the illustrious John Duke of Marlborough. He sat in Parliament for Eye and for Helston 1774 and 1775, and was called to the Upper House in 1776 as Baron Osborne of Kiveton. Lord Carmarthen held office in the Royal Household. He was appointed Secretary of State for Foreign Affairs under Mr. Pitt in 1783 and resigned office in 1791. The Marquess of Carmarthen was described by Mr. Adams, the American Minister, as "a modest amiable man, much esteemed by the Foreign Ministers as well as the nation." Mrs. Montagu admired him as "most polite and pleasing in his manners." He was a leading member of the Society of Dilettanti, and appears in one of the groups of its members, painted by Sir Joshua Reynolds in 1769. It may have been his enthusiasm for Art that led him to invite M. de Calonne to meet the French ambassador at dinner, an event which created much sensation at the time. He succeeded his father in the dukedom 1789. His daughter Mary Henrietta Juliana married, in 1801, Thomas Pelham, who became second Earl of Chichester.

Description.—A long square canvas. The youthful life-sized figure is seen to the waist, wearing a white wrapper or domino fancifully trimmed with gold over a scarlet and gold ordinary suit. He appears to be seated towards the right; but the face is turned in three quarters to the left; the dark grey sparkling eyes looking away in the same direction. The complexion is fair with pink cheeks close shaven, hair light yellow is brushed up high above the forehead and arranged in large curls on each side. He wears a plain white cravat with lace front below. A large black bag is attached to the hair behind. A rich grass-green curtain forms the background to his head. He rests his right arm on a table upon which is a lace-trimmed black hat. A tassel of the curtain hangs down in front of grey clouds above the hat. He holds a white mask with a blue fall in his delicate right hand and wears no rings or jewellery of any kind. The eyebrows are long and fully marked, corresponding in colour with the hair. The side of the nose is slightly in shadow.

A more highly finished portrait, but showing less of the figure, is at Stanmer Park, the seat of the Earl of Chichester, and a third version, still more complete, belongs to the Duke of Leeds. It was formerly at Gogmagog, the residence of the Godolphin family. In this last the white mask, or visor, with the blue fall, is clearly defined.

Presented, June 29th 1888, by the Earl of Chichester. (801.)

Dimensions.—2 ft. 3½ ins. by 2 ft. 11 ins.

THOMAS PARKER, FIRST EARL OF MACCLESFIELD,
1666-1732.

*Painted by Sir Godfrey Kneller in 1714, when
he was Lord Chief Justice of the King's
Bench.*

The son of an attorney at Leak in Staffordshire, where he was born. Educated at Derby and Trinity College, Cambridge. Elected Member of Parliament for Derby. In June 1705 he was made one of the Queen's serjeants and knighted. He took a prominent part in the prosecution of Dr. Sacheverell, and received in consequence the appointment of Chief Justice of the Queen's Bench. After the accession of George I. he was raised to the peerage as Baron Parker of Macclesfield, and received a grant of a yearly pension of 1,200*l*. In 1718 he was appointed Lord High Chancellor with an extraordinary donation of 14,000*l*. from the King, and created Earl of Macclesfield, 1721. Notwithstanding so much royal favour, he suddenly resigned the great seal on January 4th, 1725. His vast income had proved insufficient to meet losses connected with speculation in the South Sea Bubble. He was impeached for corruption, and after a trial at the bar of the House of Lords, which lasted thirteen days, was found guilty, committed to the Tower (27 June 1725) and condemned to pay a fine of 30,000*l*. His name was struck off from the Privy Council, and he died in retirement at his son's house in Soho Square whilst building a mansion for himself in St. James's Square, afterwards inhabited by the family.

Description.—A life-sized figure wearing the judicial scarlet and white fur robe; seen to below the knees, seated towards the right in a high square-backed chair. His close-shaven face is seen in three quarters to the right and his bright black eyes looking at the spectator. The eyebrows are broad and dark, rising externally from the nose at a sharp angle. His lips are full and deep red, his chin round; but not cloven. The nose in proportion to the rest of the face is remarkably short, but well formed. The cheeks are full and florid. The hair is long and curly brown; hanging low down on each side. He wears plain white bands below the chin, and a small portion of his white coif may be perceived at the side of the head. His gold chain is composed of the letters S alternating with knots and four tassels, terminating in front in a golden rose between two portcullises. He rests his right hand in his lap and the left hand wearing one glove retains the other. A black girdle encircles his waist and is tied in front in so large a bunch as to appear like a black cap lying near his hand. The background is plain dark brown, with indications of a pilaster to the left. Painted in a coarse manner with strong dark shadows.

Purchased from the collection of the Earl of Hardwicke at Wimpole Park, June 1888. (799.)

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ADMIRAL SIR CLOUDESLEY SHOVEL. 1650-1707.

Painted by Michael Dahl in 1702.

Born near Cley in Norfolk of obscure parents. He entered the navy as a cabin boy, under Sir Christopher Mynns, and rose by application and bravery to high command. Whilst lieutenant under Sir John Narborough, during an attack on Tripoli in 1674, he went ashore to negotiate with the Dey, who treated him with insolence, but he found an opportunity of observing the weak points of defences which enabled the fleet to destroy all the shipping in the harbour. For this service he was appointed to the command of a ship. He commanded the "Edgar" at the battle in Bantry bay in 1689 for which he was knighted. In 1690 he became rear-admiral and conveyed the King and his army into Ireland. He was engaged in the battle of La Hogue and served under Sir George Rooke at Vigo and in the battle off Malaga. He performed a series of brilliant services, and was Rear-Admiral of England and commander-in-chief of the Mediterranean Fleet at the taking of Barcelona in 1705. In returning from an unsuccessful attack on Toulon he and his fleet were wrecked on the Scilly Islands, his body was washed ashore, stripped, and buried in the sand by some fishermen. A ring which they had stolen led to his identification, and his remains were brought to England and interred with great pomp in Westminster Abbey. His monument, censured by Addison in the Spectator for want of appropriateness, contains on the base a representation of the shipwreck in which he perished, with naval trophies. He married the widow of his early patron Sir John Narborough, by whom he left two daughters.

Description.—A large picture. The full-length figure, the size of life, clad entirely in white armour down to the knees, below which are red stockings and black shoes, stands facing the spectator, resting firmly on his right leg with his hand planted on the hip. His left arm rests on a large cannon and a long baton, tipped at each end with metal, is grasped in that same hand. A rich blue drapery partly covers the cannon, and is brought round behind the figure to his right hip, where the hand sustains it. He wears no chain or ribbon. His plain white cravat, loosely tied under the chin, does not extend below his breastplate. His round close-shaven face is seen nearly in full, but turned slightly to the left, with the side of his nose in strong shadow. The small dark grey eyes look towards the spectator; the eyebrows are bushy and of a pale yellow (flaxen) tint. His lips are pale dull red, and the round fat chin is double, but not cloven. The wig, also of a yellowish flaxen colour, is full curled and divided over the forehead; one end of it, twisted in a knot, hangs down in front of his right breast. The ears are concealed. His armour is quite plain with no white ruffles or cuffs at the wrists and he wears no rings. In the background to the right is a flagship crowded with sail and a blue flag at the mainmast, one with the Cross of St. George flying at the stern. She is discharging guns on both sides, and a large vessel is foundering beneath her with the crew perishing. The sails of other vessels of the fleet appear to the left over the extremity of the cannon.

It has been engraved in mezzotinto; but not at full length, by John Faber, Junr., 1723.

Purchased by the Trustees, 29th June 1888. (797).

Dimensions.—7 ft. 3½ ins. by 4 ft. 8 ins.

HENRY JOHN STEPHEN SMITH. 1826-1883.

Modelled in terra-cotta by J. E. Boehm, R.A.

Savilian Professor of Geometry at Oxford. Born in Ireland, and educated at Rugby and at Balliol College. In 1849 he gained a double first in classics and mathematics, and in 1861 succeeded Mr. Baden Powell as Professor of Geometry. In 1874 he became keeper of the University Museum. In pure mathematics Professor Henry Smith had acquired a European reputation. He was also distinguished by his wit and conversational powers.

Description.—A bust, the size of life, extending to below the breast, wearing the professorial gown, with the strings of his hood passing across in front. The head is in an erect posture, and the face and eyes directed nearly straight forward. The beard and monstaches are long and full, so as to conceal the mouth. The forehead is high and the hair at the sides wavy.

Presented, May 1888, by J. E. Boehm, Esq., R.A. (787).

Dimensions.—2 ft. 5½ ins.

MRS. SARAH TRIMMER. 1741-1810.

Painted by Henry Howard, R.A.

Educational writer. Sarah, the daughter of Joshua Kirby, a painter and writer on perspective, was born at Ipswich. On arriving in London, she was introduced to Dr. Johnson, Hogarth, and Gainsborough. Miss Kirby afterwards resided at Kew with her father, when he became clerk of the works to the Palace. At the age of twenty-two she married Mr. James Trimmer of Brentwood. She wrote many popular works intended for the moral and religious instruction of the juvenile classes, and was an early supporter and promoter of Sunday Schools. Her principal literary works are "Sacred History, selected from the Scriptures," "The Guardian of Education," "An Easy Introduction to the Knowledge of Nature," "Help to the Unlearned," and "Family Sermons Selected." Mrs. Trimmer died 1810 and was buried at Ealing in Middlesex.

Description.—Painted on a square canvas. The figure, the size of life, seen to below the waist, is seated behind a table which fills the front of the picture. She wears a white cap placed over a mass of silvery grey hair brushed upwards. A black ribbon passes under her chin, and next to this is a plain white kerchief crossed in front, and on the outside a black silk and lace mantle covers the shoulders. Her sleeves reach only to the elbow, leaving the rest of the arms uncovered. The face is turned in three quarters to the left, and her dark brown eyes look in the same direction. Her complexion is fair with pink full cheeks, and thin smiling lips. She rests her left arm on a large closed volume lettered "Holy Bible," with her tortoise-shell spectacles in that hand. In her right she holds a pen over a square sheet of paper as if pausing whilst in the act of writing. A black inkstand is in the immediate foreground. A dark red curtain forms a background to her head, and a pilaster appears below to the left. The light is admitted from the left-hand side casting a strong shadow on the paper beneath her pen.

Till recently in the possession of the Kirby Trimmer family.

Engraved in Cadell and Davies' "Contemporary Portraits" by E. Scriven, from a drawing by Jackson, dated 1812.

Purchased, by the Trustees, May 1888. (796.)

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

**STRATFORD CANNING, VISCOUNT STRATFORD DE
REDCLIFFE, K.G. 1788-1880.**

*A terra-cotta bust, modelled by J. E.
Boehm, R.A.*

Description.—Bust including the chest, the size of life, wearing a modern coat, waistcoat, and necktie, with broad ribbon crossing the breast. The Star of the Order of the Garter is partly hidden under the lapet of his coat. The face is turned straight forward and the eyes, as the balls are marked by deep incisions, look in the same direction. The face is close shaven, excepting with short whiskers down the sides, which terminate on a line with the ears.

Presented, May 1888, by the executors of Miss Mary Anne Talbot, through the Honourable R. Leslie Melville. (791.)

Dimensions.—2 ft. 1 in. in height. For portrait painted by G. F. Watts, R.A., *see ante*, page 424.

**LADY ANNE CHURCHILL, COUNTESS OF SUNDERLAND,
1683-1716.**

Painted by Sir Godfrey Kneller.

Second daughter of John Duke of Marlborough and second wife of Charles third Earl of Sunderland, the statesman and diplomatist, Lord Lieutenant of Ireland, and First Lord of the Treasury. From Lady Anne are descended the present Duke of Marlborough, and the present Earl Spencer.

Description.—A half-length figure, attired in a plain white silk dress, and short sleeves, folded back at the elbows, seated facing the spectator in a landscape. She raises her right hand to her shoulder, holding a long tress of her flowing grey-brown hair. The face is turned in three-quarters to the right, her large dark gray eyes looking at the spectator. The eyebrows are long and brown. The hair unadorned, is parted in the middle over the forehead. The complexion fair and lips a rich full red. Her left hand rests idly in her lap. With the exception of a brooch of nine pearls at her breast, she wears no jewellery or any decoration whatever. She rests her right arm on a flat green raised turf. Light is admitted from the right-hand side, and the side of her nose is in shadow. Signed, G. KNELLER, F., 17—.

Presented, 1888, by the Earl of Chichester. (803.)

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

REGISTRATION LIST

OF

PORTRAITS,

IN THE ORDER OF THEIR ACCESSION.

(PURCHASES AND DONATIONS.)

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
1	<i>Shakspeare</i> - - -	<i>Earl of Ellesmere</i> - -	March 1856
2	<i>T. Stothard, R. A.</i> - -	<i>J. H. Anderdon</i> - -	Feb. 1857
3	<i>W. Wilberforce</i> - - -	<i>Sir R. H. Inglis. Bequest</i> -	Feb. 1857
4	<i>Spencer Perceval</i> - - -	<i>Sir R. H. Inglis. Bequest</i> -	Feb. 1857
5	<i>Viscount Sidmouth (drawing)</i> -	<i>Sir R. H. Inglis. Bequest</i> -	Feb. 1857
6	<i>James, 1st Earl Stanhope</i> -	<i>Earl Stanhope, P.S.A.</i> -	March 1857
7	Sir Walter Raleigh - - -	Baily - - -	March 9, 1857
8	Handel - - -	Messrs. Graves - - -	March 1857
9	Dr. Parr - - -	Messrs. Colnaghi - - -	March 23, 1857
10	Arthur Murphy - - -	Messrs. Colnaghi - - -	March 1857
11	<i>James Thomson</i> - - -	<i>Miss Elizabeth Bell</i> - -	April 1857
12	Speaker Lenthall - - -	G. E. and W. Walmsley -	April 27, 1857
13	Horne Tooke - - -	J. Britton - - -	May 25, 1857
14	<i>Viscount Torrington</i> - - -	<i>Viscount Torrington</i> - -	June 1857
15	Dr. Mead - - -	G. Cumberland - - -	June 8, 1857
16	Harley, 1st Earl of Oxford -	H. Smart - - -	June 22, 1857
17	Sir William Wyndham - - -	H. Smart - - -	June 1857
18	William, Earl of Cadogan - -	H. Smart - - -	June 1857
19	R. Cumberland - - -	Miss Mary Cumberland -	June 1857
20	La Belle Hamilton (Grammont). -	J. Smith - - -	July 6, 1857
21	W. Huskisson - - -	Bart. Watkins - - -	Nov. 9, 1857
22	Archbishop Wake - - -	Walter Rodd - - -	Nov. 28, 1857
23	Bishop Warburton - - -	G. Robinson - - -	Dec. 11, 1857
24	<i>John Fox</i> - - -	<i>J. Y. Akerman</i> - - -	Jan. 1858
25	William Sharp (engraver) -	J. C. Grundy - - -	Feb. 6, 1858
26	Captain Cook - - -	J. H. Burn - - -	Feb. 1858
27	Sir William Chambers - - -	Mrs. M. West - - -	Feb. 1858
28	Mrs. Elizabeth Carter - - -	W. Twopeny - - -	Feb. 1858
29	<i>Joseph Wright</i> - - -	<i>W. M. Rossetti</i> - - -	Feb. 1858
30	<i>Joseph Nollekens (by Abbott)</i> -	<i>Right Hon. H. Labouchere, M.P.</i> -	Feb. 1858
31	Bishop Hoadly - - -	J. Tayleure - - -	Feb. 1858
32	Cardinal Wolsey - - -	Messrs. Graves - - -	Feb. 1858
33	General Ireton - - -	J. Smith - - -	March 6, 1858
34	<i>Sir Francis Burdett</i> - - -	<i>Miss Burdett Coutts</i> - -	April 1858
35	Pulteney, Earl of Bath - - -	Thos. Moore - - -	May 12, 1858
36	Nell Gwynn - - -	Messrs. Graves - - -	May 1858
37	Theodore Hook - - -	R. Bentley - - -	May 1858
38	Right Hon. W. Windham - -	Messrs. Colnaghi - - -	May 21, 1858
39	Lord Clive - - -	John Jones - - -	May 1858
40	Sir Ralph Winwood - - -	Thos. Moore - - -	May 1858

No.	Portrait	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
41	Sir Joshua Reynolds -	Messrs. Christie -	May 21, 1858
42	Lord Chancellor Talbot -	Hon. Mrs. John Talbot -	May 1858
43	Earl of Shelburne -	Marquess of Lansdowne -	June 1858
44	Admiral Boscawen -	Viscount Falmouth -	June 1858
45	Sir James Mackintosh -	R. J. Mackintosh -	June 1858
46	Robert Burns -	John Dillon -	June 1858
47	John Opie -	W. Anthony -	July 3, 1858
48	General Wolfe -	H.M. the King of the Belgians.	July 1858
49	John Kemble -	J. T. Delane -	July 1858
50	Mrs. Siddons -	J. T. Delane -	July 1858
51	Princess Charlotte -	Messrs. Colnaghi -	July 20, 1858
52	Henry Wriothesley, Earl of Southampton.	H. Cook -	July 9, 1858
53	Sir David Wilkie -	Mrs. Winfield -	July 30, 1858
54	House of Commons in 1833 -	Her Majesty's Government*	Nov. 19, 1858
55	James Stuart and his Wife (miniatures).	Lieut. Stuart, R.N. -	Nov. 1858
56	Lord Chancellor Jeffreys -	Messrs. Graves -	Nov. 1858
57	John Dryden -	P. Hodgson -	Dec. 13, 1858
58	John Keats -	J. Smith Travers -	Jan. 1859
59	George Colman, the Elder -	J. Webb -	Jan. 1859
60	Dr. William Harvey -	J. O. Else -	Jan. 1859
61	President Duncan Forbes -	Sir J. Forbes, M.D. -	Feb. 1859
62	Dr. Jenner -	J. Carrick Moore -	Feb. 1859
63	James VI. of Scotland -	Messrs. Graves -	Feb. 1859
64	Mary Countess of Pembroke -	Messrs. Graves -	Feb. 1859
65	Wm. Powlett, 1st Marq. of Winchester.	Messrs. Graves -	March 10, 1859
66	Anthony, 1st Earl of Shaftesbury.	John Webb -	Feb. 1859
67	William Congreve -	G. Barker -	Feb. 1859
68	Nathaniel Hooke -	Lord Boston -	March 1859
69	Sir Charles Bell -	Lady Bell† -	March 1859
70	Sir Robert Walpole (Lord Orford).	Messrs. Colnaghi -	March 25, 1859
71	Elizabeth, Queen of Bohemia -	Messrs. Graves -	March 1859
72	John Knox -	Duke of Buccleuch, K.G. -	April 1859
73	Lord Nelson -	Wm. Witt -	April 27, 1859
74	Abraham Cowley -	Messrs. Farrer -	May 1859
75	Lord Howe -	F. Harrison -	May 1859
76	John Selden -	Charles Barry -	May 1859
77	John Hunter -	Lady Bell -	May 1859
78	James, 2nd Duke of Ormonde -	Messrs. Farrer -	May 1859
79	The Seven Bishops of 1688 -	Geo. Adams -	June 29, 1859
80	John Smeaton -	Messrs. Christie -	June 1859
81	Warren Hastings -	Messrs. Christie -	June 1859
82	David Garrick -	Messrs. Farrer -	June 1859
83	James Gillray (miniature) -	Col. C. Bagot -	July 1859
84	Sir Stamford Raffles -	Rev. W. C. Raffles Flint -	Dec. 17, 1859
85	T. Winnington (enamel) -	Sir Thos. Winnington -	Dec. 1859
86	Sir Francis Chantrey -	Lady Chantrey -	Dec. 1859
87	James Watt (see also 186a.)	T. Scott -	Dec. 17, 1859

* Presented by the Right Honourable B. Disraeli, Chancellor of the Exchequer.

† Painted by Tannock and subsequently exchanged (Feb. 1877) for a more important picture by Stevens of Rome. No. 446A.

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
88	Dr. Darwin - -	Mrs. C. J. Vickery - -	Dec. 1859
89	Sir M. I. Brunel - -	M. J. Roffway - -	Dec. 1859
90	James, 7th Earl of Derby -	Earl of Derby, K.G. -	Feb. 3, 1860
91	Mat. Prior - -	Earl of Derby, K.G. -	Feb. 1860
92	Sir Leoline Jenkins - -	Rev. J. M. Traherne -	Feb. 1860
98	H. Kirke White (medallion)	Dr. Francis Boott - -	Feb. 1860
94	Archbishop Tillotson - -	Messrs Graves - -	Feb. 17, 1860
95	Wm. Huntington, S.S. - -	J. W. Hancock - -	Feb. 17, 1860
96	Mary of Lorraine, Queen of Scotland. - -	P. Fraser Tytler - -	Feb. 24, 1860
97	John Howard - -	Rev. Robert Ainslie -	Feb. 1860
98	Sir William Herschel - -	R. Walker - -	Feb. 24, 1860
99	Joseph Lancaster - -	Samuel Sharwood - -	April 24, 1860
100	James Bruce - -	Messrs. Radclyffe - -	April 24, 1860
101	John Flaxman - -	H. Crabb Robinson, F.S.A.	April 1860
102	Dunming, Lord Ashburton -	Thomas Baring, M.P. -	June 7, 1860
103	Charles Dibdin - -	S. J. E. Jones (E. Nie- mann). - -	June 1860
104	William Wordsworth - -	H. W. Pickersgill - -	June 18, 1860
105	Robert Dudley, Earl of Lei- cester. - -	Messrs. Radclyffe - -	June 1860
106	Hobbes of Malmesbury - -	Sir Wm. Worsley, Bart. -	June 1860
107	Robert, 1st Earl of Salisbury	David Laing - -	July 1860
108	Queen Elizabeth (miniature)	Mrs. Mallett (Dr. Hue) -	July 1860
109	James I. - -	Messrs. Wright - -	July 1860
110	Sir Dudley Carleton - -	Felix Slade - -	Nov. 1860
111	Lady Carleton - -	Felix Slade - -	Nov. 1860
112	Alexander Pope - -	J. Mathews - -	Nov. 29, 1860
118	Sir Christopher Wren - -	J. Mathews - -	Nov. 29, 1860
114	John Locke - -	Rev. H. Wellesley - -	Nov. 29, 1860
115	Dr. John Owen - -	Rev. Robert Ainslie -	Nov. 29, 1860
116	Horace Walpole - -	Messrs. Rutley - -	Feb. 25, 1861
117	Thomas Moore (bust) - -	C. Moore - -	Feb. 25, 1861
118	Mrs. Fry (miniature) - -	M. J. Roffway - -	Feb. 25, 1861
119	Dr. Robert Southey - -	Messrs. Christie - -	Feb. 25, 1861
120	William Pitt (bust) - -	Earl Granville, K.G. -	March 1861
121	Hogarth (terra cotta bust)	W. Baker - -	March 14, 1861
122	1st Lord Auckland (drawing)	Earl Stanhope, P.S.A. -	April 1861
123	King George IV. - -	C. H. Waters - -	April 1861
124	Sir Eyre Coote - -	S. S. Stroud - -	April 1861
125	Lord Stowell (marble bust)	E. Hodgson - -	April 18, 1861
126	Sir Thomas Picton - -	Alfred Elmore - -	May 14, 1861
127	Queen Anne of Denmark -	Baker - -	May 1861
128	George, Lord Lyttelton -	Lord Lyttelton - -	July 1861
129	Cardinal York - -	Messrs. Christie - -	July 1861
130	Oliver Goldsmith - -	R. H. Boyce - -	July 1861
131	Rev. George Whitefield - -	Messrs. Christie - -	Aug. 1861
132	Oliver Cromwell (terra cotta bust). - -	Messrs. Farrer - -	Aug. 1861
133	Francis Jeffery (bust) - -	P. Dall - -	Aug. 1861
134	Lord George Bentinck (bust)	Thos. Campbell Hogarth	Nov. 1861
135	Rev. John Wesley - -	Messrs. Graves - -	Nov. 21, 1861
135A	William Pitt (drawing) - -	H. W. Martin - -	Nov. 1861
136	Sir Richard Arkwright - -	Lady Darwin - -	Dec. 1861
137	Charles II. (on copper) - -	Rev. P. Spencer. Be- quest. - -	Feb. 1862
138	Viscount Bridport - -	John Nosedá - -	Feb. 14, 1862

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
139	Charles James Fox (terra cotta bust).	Messrs. Farrer - -	Feb. 1862
140	Viscount Esmouth - -	<i>Hon. and Very Rev. Dean of Norwich.</i>	Feb. 1862
141	Wm. Huntington, S.S. -	Wm. Stevens - -	March 1862
142	Lord Byron - -	Henry Wyndham Phillips	March 20, 1862
143	John, Duke of Marlborough	Messrs. Farrer - -	March 20, 1862
144	Edmund Waller - -	Messrs. Colnaghi - -	May 1862
145	Archdeacon Paley - -	C. Knight Watson, F.S.A.	May 1862
146	John Hampden (bust) -	Messrs. Farrer - -	June 6, 1862
147	James Northcote - -	E. Southey Rogers - -	June 6, 1862
148	King Richard III. - -	James Gibson Craig - -	July 1862
149	John Kemble (bust) - -	John Gibson, R.A. - -	July 1862
150	Lord Amherst - -	Major Mair - -	July 1862
151	Duke of Monmouth - -	Messrs. Graves - -	Aug. 1862
152	Sir William Temple - -	Messrs. Graves - -	Aug. 1862
153	King Charles II. - -	Messrs. Graves - -	Feb. 6, 1863
154	Monck, Duke of Albemarle	B. B. Barnett - -	Feb. 6, 1863
155	Bishop Horsley (miniature)	Wm. Mannin - -	Feb. 6, 1863
156	Dr. Wolcot (miniature)	Wm. Mannin - -	Feb. 6, 1863
157	King Henry VIII. - -	Messrs. Graves - -	March 27, 1863
158	Philip, Earl of Chesterfield	Messrs. Colnaghi - -	March 27, 1863
159	Bishop Burnet - -	Messrs. Colnaghi - -	March 27, 1863
160	Sir Richard Steele - -	Messrs. Colnaghi - -	March 27, 1863
161	Samuel Richardson - -	Messrs. Colnaghi - -	March 27, 1863
162	Charles Churchill - -	Messrs. Colnaghi - -	April 16, 1863
163	Queen Catherine of Arragon	C. H. Waters - -	July 3, 1863
164	Sir Nicholas Bacon - -	W. Anthony - -	July 3, 1863
165	John O'Keefe - -	H. G. Hine - -	July 3, 1863
166	Thomas Stanley - -	Messrs. Christie - -	July 3, 1863
167	Lord Hervey - -	Marquess of Bristol - -	Dec. 1863
167A	Earl St. Vincent - -	Mrs. L. Kay - -	Dec. 1863
168	Dr. Arnold of Rugby (bust)	Bishop of Manchester (Dr. Lee).	Feb. 1864
169	William Woodfall - -	H. D. Woodfall - -	Feb. 1864
170	Lord Heathfield - -	Messrs. Christie - -	March 5, 1864
171	Archbishop Laud - -	Messrs. Christie - -	March 5, 1864
172	Earl of Mansfield - -	Messrs. Christie - -	March 5, 1864
173	George Tierney (bust) -	George Tierney - -	April 1864
174	General Washington - -	James Yates, M.A. - -	June 1864
175	Dr. Priestley - -	James Yates, M.A. - -	June 1864
176	Earl of Charlemont - -	Earl of Charlemont - -	June 7, 1864
177	Nathaniel Hone, R.A. -	Chance - -	June 7, 1864
178	Marquess of Lansdowne, K.G.	C. Grillion - -	June 23, 1864
179	Admiral Keppel - -	Lord Cranstoun - -	June 23, 1864
180	Robert Devereux, Earl of Essex.	Messrs. Colnaghi - -	June 23, 1864
181	Lord Chancellor Eldon (bust)	A. Francis - -	June 23, 1864
182	Earl of Sandwich - -	Messrs. Christie - -	July 14, 1864
183	James Watt (wax profile)	Samuel Pope - -	July 14, 1864
184	S. T. Coleridge - -	George T. Barnard - -	July 14, 1864
185	Shakspeare (engraving) -	Lionel Booth - -	July 14, 1864
186	James Harris, M.P. - -	Earl of Malmesbury - -	Feb. 1865
186A	James Watt - -	W. Boulton. (See also No. 87.)	Feb. 1865
187	Professor Wilson - -	H. G. Watson - -	March 1865
188	Marquess of Dalhousie -	H. G. Watson - -	March 1865

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
189	Thomas De Quincey	H. G. Watson	March 8, 1865
190	Queen Elizabeth	Messrs. Colnaghi	March 16, 1865
191	John Law	C. H. Waters	March 16, 1865
192	S. T. Coleridge	Mrs. Elizabeth Green	March 16, 1865
193	Robert Southey	Mrs. Elizabeth Green	March 16, 1865
194	John Keats	Messrs. Christie	March 16, 1865
195	Peter Martyr Vermilion	John L. Ratley	April 28, 1865
196	Jeremy Bentham (as a boy)	Sir John Bowring	May 1865
197	Queen Mary II.	Messrs. Graves	June 1865
198	Thomas Campbell	Duke of Rutland, K.G.	June 1865
199	Father Mathew	Edward D. Leahy	June 19, 1865
200	Queen Elizabeth	The Mines Royal and Works Societies	Dec. 1865
201	Richard Cobden	G. Fagnani	Dec. 1865
202	William, Lord Russell	Messrs. Farrer	Dec. 9, 1865
203	Elizabeth, Countess of Shrewsbury.	Messrs. Graves	Dec. 9, 1865
204	Henry Jermyn, Earl of St. Albans.	Wm. Gale	Dec. 9, 1865
205	King George II.	Messrs. Willis & Sotheman	Dec. 9, 1865
206	Princess Charlotte of Wales (drawing).	Mr. Bulley of Lyndhurst. Bequest.	Feb. 1866
207	H.R.H. Edward Duke of Kent (war medallion).	Edmund Christy	Feb. 1866
208	Daniel O'Connell (miniature)	B. Malrenin	Feb. 15, 1866
209	Warren Hastings (bust)	J. Marshall	Feb. 15, 1866
210	Sir William Butts, M.D.	E. Daniell	Feb. 15, 1866
211	Samuel Pepys	Robert Cooke	Feb. 15, 1866
212	William Blake	W. Anthony	March 9, 1866
213	James Barry, R.A.	W. Anthony	March 9, 1866
214	Queen Mary of Modena	Messrs. Farrer	March 9, 1866
215	Queen Anne (crowned)	T. Parker	June 14, 1866
216	Simon, Lord Lovat	A. Weaver	June 14, 1866
217	Sir R. Walpole and Hayman	Messrs. Christie	June 14, 1866
218	Duke of Wellington (bust)	Messrs. Radclyffe	June 14, 1866
219	Richard Cobden (bust)	Mrs. Cobden	July 25, 1866
220	Cardinal Pole	Wm. Smith, F.S.A.	July 25, 1866
221	Henry Pelham	Wm. Jones Lloyd	July 25, 1866
222	F. Bartolozzi, R.A.	G. P. Everett Green	July 25, 1866
223	King George III.	J. M'Lachlan	July 25, 1866
224	Queen Charlotte	J. M'Lachlan	July 25, 1866
225	Thomas Hobbes	Sir W. C. Trevelyan, Bt.	July 25, 1866
226	F. Fraser Tytler	Mrs. Carpenter	Feb. 7, 1867
227	Queen Henrietta Maria	H. Fawcett	Feb. 7, 1867
228	Henrietta, Duchess of Orleans	Messrs. Willis & Sotheman	Feb. 7, 1867
229	William, Duke of Cumberland	J. N. Breun	Feb. 7, 1867
230	Nell Gwynn	J. Symonds	Feb. 7, 1867
231	Sir Francis Bourgeois, R.A.	Mrs. Dixee	Feb. 7, 1867
232	John Gibson, R.A.	Messrs. Christie	Feb. 7, 1867
233	Prince Rupert (miniature)	C. Jeans	March 28, 1867
234	Mortimer and pupil	Miss Twining	March 28, 1867
235	Thomas Clarkson	H. Crabb Robinson, F.S.A.	March 1867
236	Walter Savage Landor	H. Crabb Robinson, F.S.A.	March 1867
237	THE PRINCE CONSORT	HER MAJESTY	April 11, 1867
238	Duchess of Queensberry	W. W. Pearce	April 11, 1867

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
239	Sir Thomas Lawrence, P.R.A. (marble bust).	W. W. Pearce - -	May 2, 1867
240	Sir Walter Scott - -	Mrs. J. Graham Gilbert	June 21, 1867
241	Anne Hyde, Duchess of York.	Mrs. Holbrooke - -	June 21, 1867
242	Bishop Jewel - - -	W. Brown - - -	June 21, 1867
243	Dr. Whiston - - -	W. Brown - - -	June 21, 1867
244	Caroline, Princess of Wales	C. H. Waters - -	July 25, 1867
245	Cardinal Howard (miniature)	T. Parker - - -	July 25, 1867
246	Countess Temple (small oval)	T. Parker - - -	July 25, 1867
247	Henry Grey, Duke of Suffolk, K.G.	Messrs. Graves - -	July 25, 1867
248	S. Butler, author of Hudibras	S. Cotton - - -	July 25, 1867
249	Lord Chancellor Thurlow	Sir D. T. Cunyngname	Nov. 22, 1867
250	Charles, Earl of Dorset, K.G.	Messrs. Graves - -	Nov. 22, 1867
251	Dr. William Dodd - -	Mrs. George - - -	Nov. 22, 1867
252	Major-General Lambert -	T. H. Parker - -	Nov. 22, 1867
253	Mary Davis - - -	H. Kyte - - -	Dec. 4, 1867
254	Bulstrode Whitelock - -	P. Evans - - -	Dec. 4, 1867
255	Very Rev. Dean Buckland (bust); electrotyped.	H. Weeks, R.A. - -	March 6, 1868
256	King George II. - - -	J. N. Breun - - -	April 30, 1868
257	Lord Maccanlay (medallion)	Messrs. Christie - -	May 29, 1868
258	Earl Temple, K.G. - -	Messrs. Christie - -	May 29, 1868
259	William Pitt, Earl of Chatham.	Earl Stanhope, P.S.A. -	June 25, 1868
260	Sir Thomas Lawrence - -	Richard Evans - -	June 25, 1868
261	George Stephenson (bust)	Messrs. Christie - -	June 25, 1868
262	O. Plunkett, Archbishop of Armagh.	Franklin - - -	June 25, 1868
263	Wm. Shenstone - - -	Messrs. Graves - -	June 25, 1868
264	Dr. Watts - - -	J. R. Smith - - -	June 30, 1868
265	John Howe - - -	J. R. Smith - - -	June 30, 1868
266	Dr. Samuel Clarke - -	Messrs. Christie - -	July 4, 1868
267	Children of Charles I. -	Messrs. Colnaghi - -	July 14, 1868
268	B. R. Haydon - - -	H. Fawcett - - -	July 14, 1868
269	Prof. Faraday - - -	Henry Wyndham Phillips	Aug. 2, 1868
270	William, 1st Earl of Craven	Earl of Craven - -	Dec. 10, 1868
271	John Wesley (marble bust)	Messrs. Graves - -	Dec. 10, 1868
272	King William III., aged 7	Messrs. Graves - -	Dec. 10, 1868
273	James Stuart (miniature)	T. Whitehead - -	Dec. 10, 1868
274	Edward Coeker - - -	Foley - - -	Dec. 10, 1868
275	Sir Henry R. Bishop - -	Mrs. C. H. Smith - -	Feb. 19, 1869
276	Fredk. Lord North (Guilford)	T. H. Parker - - -	Feb. 19, 1869
277	Geo. Clifford, Earl of Cumberland.	T. H. Parker - - -	March 12, 1869
278	Dean Swift - - -	Messrs. Graves - -	Feb. 25, 1869
279	Duke of Buckingham - -	Messrs. Graves - -	Feb. 25, 1869
280	Anne, Countess of Shrewsbury.	Messrs. Graves - -	Feb. 25, 1869
281	Earl Cornwallis - - -	Messrs. Graves - -	Feb. 25, 1869
282	George Canning (bust)	Messrs. Christie - -	March 12, 1869
283	Addison - - -	Messrs. Colnaghi - -	March 12, 1869
284	Wilkes (drawing) - - -	William Smith, F.S.A. -	April 29, 1869
285	Lord Chancellor Cranworth	Bequest. Lord Cranworth	June 25, 1869
286	Viscount Cobham - - -	G. J. France - - -	June 25, 1869

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
287	Algernon, Earl of Northumberland.	W. J. Richards - -	June 25, 1869
288	Francis Quarles - -	Messrs. Graves - -	June 25, 1869
289	Wm. Hogarth - -	Agnew & Sons - -	June 25, 1869
290	King Henry VII. (plaster cast electrotyped).	Brucciani and Elkington	Dec. 2, 1869
291	Queen Elizabeth of York (plaster cast electrotyped).	Brucciani and Elkington	Dec. 2, 1869
292	<i>Douglas Jerrold</i> - -	<i>Hepworth Dixon, F.S.A.</i>	Dec. 2, 1869
293	Leigh Hunt - -	Leigh Hunt - -	Dec. 2, 1869
294	Lady Hamilton - -	B. R. Green - -	March 19, 1870
295	Hugh Latimer - -	Jane Noseda - -	March 19, 1870
296	Nicholas Ridley - -	D. Denne - -	March 19, 1870
297	Charles I. (bronze bust)	C. H. Waters - -	March 19, 1870
298	1st Duke of Bedford - -	C. H. Waters - -	March 19, 1870
299	<i>Alexander Pope (crayon)</i> -	<i>Rev. Charles Townsend.</i> <i>Bequest.</i>	April 28, 1870
300	<i>Marshal Beresford</i> - -	<i>Rt. Hon. A. J. B. Beresford Hope, M.P.</i>	April 28, 1870
301	Archbishop Saneroff (crayon)	Rev. F. O. White - -	April 28, 1870
302	W. Dobson the Painter - -	Jane Noseda - -	May 4, 1870
303	Louis F. Roubiliac - -	Jane Noseda - -	May 6, 1870
304	<i>Richard Conway (drawing)</i> -	<i>Miss Georgiana Zornlin</i>	June 27, 1870
305	<i>Sir Francis Winnington (miniature).</i>	<i>Sir Thomas Winnington, Bart.</i>	June 1870
306	Sir Thomas More - -	W. Dyer - -	June 27, 1870
307	<i>Mary, Queen of Scots (bust);</i> electrotyped.	<i>John Hosack</i> - -	July 18, 1870
308	<i>The Duke of Wellington (drawing).</i>	<i>William Smith, F.S.A.</i> -	July 18, 1870
309	<i>James Ward, R.A.</i> - -	<i>G. R. Ward</i> - -	July 18, 1870
310	King Henry IV. - -	S. Willson and Son - -	July 18, 1870
311	Queen Elizabeth of York - -	S. Willson and Son - -	July 18, 1870
312	Radclyffe, Earl of Sussex -	Messrs. Colnaghi - -	July 18, 1870
313	Marquess of Anglesey - -	Messrs. Colnaghi - -	July 18, 1870
314	Sir John Ross - -	B. R. Green - -	July 18, 1870
315	Charles Dickens - -	Messrs. Colnaghi - -	July 18, 1870
316	<i>Richard Cobden (full length)</i>	<i>Members of Reform Club</i>	July 21, 1870
317	<i>Rev. John Wesley</i> - -	<i>James Milbourne</i> - -	Feb. 1, 1871
318	Lord Grenville - -	Messrs. Colnaghi - -	Feb. 1, 1871
319	Thomas Bewick - -	Messrs. Christie - -	Feb. 1, 1871
320	Rev. John Home - -	Charles Home - -	Feb. 18, 1871
321	Sir Walter Scott - -	Messrs. Christie - -	March 11, 1871
322	<i>Elizabeth Barrett Browning (chalk).</i>	<i>Ellen Heaton</i> - -	April 10, 1871
323	<i>Joseph Strutt (crayons)</i> -	<i>Capt. H. I. Strutt</i> - -	May 9, 1871
324	King Henry VIII. (Golden Fleece).	C. Buttery - -	May 9, 1871
325	Princess Anne and Duke of Gloucester.	C. H. Waters - -	May 9, 1871
326	Prince George of Denmark -	C. H. Waters - -	May 9, 1871
327	Benjamin Franklin - -	H. Stettiner - -	June 13, 1871
328	Robert Owen (drawing) -	G. Ellis - -	June 13, 1871
329	Lord Macartney and Sir G. Staunton.	C. H. Waters - -	Nov. 23, 1871

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
330	King Richard II. (plaster cast electrotyped).	Brucciani and Elkington	Nov. 23, 1871
331	Queen Anne of Bohemia (plaster cast electrotyped).	Brucciani and Elkington	Nov. 23, 1871
332	King Edward III. (ditto) -	Brucciani and Elkington	Nov. 23, 1871
333	<i>General Sir C. Napier</i> -	<i>Mrs. Jones</i> -	Nov. 23, 1871
334	Sir Philip Francis -	J. G. Francis -	Nov. 23, 1871
334A	<i>Gunpowder Conspirators (engraving).</i>	<i>H.M. Stationery Office</i> -	Nov. 23, 1871
335	<i>Sir Elijah Impey</i> -	<i>Sir Roderick Murchison. Bequest.</i>	Feb. 7, 1872
336	Lord Chancellor Camden -	Gen. Lord Rokeby -	Feb. 7, 1872
337	William Pulteney, Earl of Bath.	Gen. Lord Rokeby -	Feb. 7, 1872
338	Dr. Isaac Barrow -	H. P. Babbage -	Feb. 7, 1872
339	<i>Dr. Southwood Smith (bust)</i> -	<i>A committee of subscribers</i>	Feb. 7, 1872
340	Electress Sophia, mother of George 1st.	J. N. Breun -	Feb. 7, 1872
341	King Henry III. (plaster cast electrotyped).	Brucciani and Elkington -	Feb. 7, 1872
342	<i>The Fine Arts Commissioners</i>	<i>J. Partridge</i> -	March 15, 1872
343	<i>Preparatory study for do.</i> -	<i>J. Partridge</i> -	March 15, 1872
344	<i>James Wyatt (bust)</i> -	<i>Sir M. Digby Wyatt</i> -	March 15, 1872
345	Queen Eleanor (plaster cast electrotyped).	Brucciani and Elkington	March 15, 1872
346	Queen Philippa (plaster cast electrotyped).	Brucciani and Elkington	March 15, 1872
347	King Philip II. of Spain -	Messrs. Graves -	April 19, 1872
348	James Stuart -	W. Dashwood -	April 19, 1872
349	Benjamin West -	Messrs. Graves -	April 19, 1872
350	Patrick Nasmyth (chalk) -	Messrs. Hogarth and Sons.	May 16, 1872
351	<i>Viscount Combermere</i> -	<i>Viscountess Combermere</i> -	June 12, 1872
352	Sir Thomas Gresham -	Messrs. Graves -	June 12, 1872
353	Queen Catherine of Braganza	Messrs. Graves -	June 12, 1872
354	<i>Rev. F. D. Maurice</i> -	<i>Miss J. M. Hayward</i> -	July 12, 1872
355	<i>J. Wilson Croker</i> -	<i>Frederick Locker</i> -	Nov. 26, 1872
356	Margaret Countess of Richmond (plaster cast electrotyped).	Brucciani and Elkington	Nov. 26, 1872
357	Queen Elizabeth (ditto) -	Brucciani and Elkington	Nov. 26, 1872
358	Countess of Lennox (ditto) -	Brucciani and Elkington	Nov. 26, 1872
359	Darnley (ditto) -	Brucciani and Elkington	Nov. 26, 1872
360	<i>Joseph Nollekens (sculptor)</i>	<i>James John Lonsdale</i> -	March 8, 1873
361	<i>Mr. Henry, afterwards Lord Brougham.</i>	<i>James John Lonsdale</i> -	March 8, 1873
362	Lord Burghley -	Messrs. Graves -	March 8, 1873
363	Ben Jonson -	John Kenyon -	March 8, 1873
364	<i>Gen. Sir George Pollock (bust).</i>	<i>Bequest. Lady Pollock</i>	May 5, 1873
365	<i>George Grote, M.P.</i> -	<i>Mrs. Grote</i> -	May 5, 1873
366	King James II. -	Messrs. Colnaghi -	May 5, 1873
367	<i>Rt. Hon. George Rose</i> -	<i>Sir William Rose</i> -	May 23, 1873
368	King George II. -	Messrs. Graves -	May 23, 1873
369	Queen Caroline -	Messrs. Graves -	May 23, 1873

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
370	James, 1st Duke of Ormonde	Sir Chas. Domville, Bart.	May 23, 1873
371	Thomas, Earl of Ossory, K.G.	Sir Chas. Domville, Bart.	May 23, 1873
372	Lord Denman - -	<i>Herman Merivale</i> - -	July 11, 1873
373	Sir Hallowell Carew - -	Wm. Smith, F.S.A. - -	July 11, 1873
374	Thomas Taylor (Platonist) -	George Scharf, C.B., F.S.A.	July 11, 1873
375	Lord Campbell - -	Edward Webber - -	July 11, 1873
376	Charles Edward Stuart - -	B. Butterworth - -	July 11, 1873
377	Countess of Albany - -	B. Butterworth - -	July 11, 1873
378	Cardinal York - -	B. Butterworth - -	July 11, 1873
379	J. P. Curran - -	Col. Penleaze - -	Sept. 22, 1873
380	Charles, 3rd Earl Stanhope (crayon).	Earl Stanhope, P.S.A. -	Nov. 27, 1873
381	Sir Harbottle Grimston -	Earl of Verulam - -	Nov. 27, 1873
382	Henry Vassall, 3rd Lord Holland.	Bequest. General Fox -	Nov. 27, 1873
383	Sir Charles Hanbury Wil- liams, K.B.	Bequest. General Fox -	Nov. 27, 1873
384	John Allen, M.D. - -	Bequest. General Fox -	Nov. 27, 1873
385	Old Parr - -	J. Smith - -	Nov. 27, 1873
386	Dr. Livingstone (drawing) -	Wm. Smith, F.S.A. - -	March 20, 1874
387	Barbara Villiers, Duchess of Cleveland.	C. H. Waters - -	March 20, 1874
388	Sir Wm. Blackstone - -	Messrs. Graves - -	March 20, 1874
389	Rt. Hon. Edmund Burke - -	Col. Penleaze - -	April 24, 1874
390	Warren Hastings (by Law- rence).	T. Fearon - -	April 24, 1874
391	Sir Walter Scott (by Land- seer).	Albert Grant, M.P. - -	May 22, 1874
392	Lord Chancellor Lough- borough.	Messrs. Colnaghi - -	May 22, 1874
393	Charles Knight (bust) - -	W. C. Knight Clowes, M.A.	May 22, 1874
394	Lord Nelson (by Abbott) - -	C. Thoyts - -	May 22, 1874
395	Lord Chancellor Thurlow - -	Messrs. Colnaghi - -	June 26, 1874
396	Edward the Black Prince (plaster cast electrotyped).	D. Brucciani and Elking- ton.	Feb. 8, 1875
397	King Henry IV. (plaster cast electrotyped).	D. Brucciani and Elking- ton.	Feb. 8, 1875
398	Queen Joan of Navarre (plaster cast electrotyped).	Brucciani and Elkington -	Feb. 8, 1875
399	J. Zoffany, R.A. - -	Wm. Bean - -	Feb. 8, 1875
400	Samuel Rogers (crayon) - -	Henry Rogers - -	Feb. 8, 1875
401	Countess of Lennox - -	Dr. Hugh Diamond, F.S.A.	Feb. 8, 1875
402	Anne Clifford, Countess of Pembroke.	George Scharf, C.B., F.S.A.	Feb. 8, 1875
403	Agnes Strickland - -	Agnes Strickland. Bequest.	March 11, 1875
404	Miss Mitford - -	Earl Stanhope, P.S.A. - -	March 11, 1875
405	Duke of Wellington, K.G. (by Count d'Orsay).	Charles Vickers - -	May 13, 1875
406	Marquess of Rockingham, K.G.	Rev. Ralph Maude, M.A.	May 13, 1875
407	Henry, Prince of Wales, K.G.	Messrs. Graves - -	May 13, 1875
408	Lord Bacon (sitting statue, plaster cast electrotyped).	Brucciani and Elkington -	July 13, 1875

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
409	G. Carew, Earl of Totnes -	Messrs. Graves - -	July 13, 1876
410	G. Stephenson - -	Messrs. Christie - -	July 13, 1875
411	Wm. Godwin - -	Messrs. Christie - -	July 13, 1875
412	Hannah More - -	Messrs. Christie - -	July 13, 1875
413	Jeremy Bentham - -	Messrs. Christie - -	July 13, 1875
414	Charles Babbage - -	<i>Sir Edward Ryan. Bequest.</i>	March 8, 1876
415	<i>Margaret Russell, Countess of Cumberland.</i>	<i>George Scharf, C.B., F.S.A.</i>	March 8, 1876
416	King Henry VII. - -	E. J. Muller - -	March 8, 1876
417	Judge Talfourd - -	G. J. Shaw-Lefevre - -	March 8, 1876
418	Colonel Blood - -	Messrs. Graves - -	March 8, 1876
419	Dr. Busby - -	Jane Nosedá - -	March 22, 1876
420	John Fletcher - -	Messrs. Colnaghi - -	March 22, 1876
421	M. G. (Monk) Lewis - -	Geo. Ellis - -	March 29, 1876
422	<i>George Morland</i> - -	<i>Wm. Smith, F.S.A.</i> - -	May 4, 1876
423	Geo. Monck, Duke of Albe- marle.	Messrs. Colnaghi - -	May 4, 1876
424	Rev. Edwd. Irving (sketch) -	Messrs. Sotheby - -	May 4, 1876
425	T. Gray (pencil drawing) -	Messrs. Sotheby - -	May 4, 1876
426	James Hogg (drawing) -	Messrs. Sotheby - -	May 4, 1876
427	Rachel, Lady Russell - -	Messrs. Foster - -	June 20, 1876
428	Princess Mary - -	Messrs. Graves - -	June 20, 1876
429	Mary, Queen of Scots, 1578 -	Messrs. Graves - -	June 20, 1876
430	Angelica Kauffman, R.A. -	Messrs. Graves - -	June 20, 1876
431	Anne Oldfield - -	H. C. Waters - -	June 20, 1876
432	<i>Sir Francis Burdett</i> - -	<i>Mrs. Trevanion</i> - -	June 20, 1876
433	James F. Stuart - -	A. Fletcher - -	June 20, 1876
434	Charles Edward Stuart - -	A. Fletcher - -	June 20, 1876
435	Cardinal York - -	A. Fletcher - -	June 20, 1876
436	<i>Sir Edwin Landseer (sketch)</i>	<i>Viscount Hardinge</i> - -	July 26, 1876
437	<i>Viscount Hardinge, G.C.B.</i>	<i>Sir Francis Grant, P.R.A.</i>	July 26, 1876
438	Oliver Cromwell (bronze) -	Messrs. Graves - -	Feb. 9, 1877
439	King Edward II. (plaster cast electrotyped).	Brucciani and Elkington	Feb. 9, 1877
440	Robert of Normandy (plaster cast electrotyped).	Brucciani and Elkington	Feb. 9, 1877
441	James Barry, R.A. (chalk) -	T. H. Parker - -	Feb. 9, 1877
442	Edward VI. - -	Wm. Bayzand - -	Feb. 9, 1877
443	John Jackson, R.A. - -	Messrs. Graves - -	Feb. 9, 1877
444	R. P. Bonington - -	Messrs. Graves - -	Feb. 9, 1877
445	<i>Miss O'Neill</i> - -	<i>Hon. Percy Wyndham, M.P.</i>	Feb. 9, 1877
446	<i>Philip and Mary and Queen Elizabeth (medallions).</i>	<i>George Scharf, C.B., F.S.A.</i>	Feb. 9, 1877
446A	<i>Sir Charles Bell (exchange).</i>	<i>Lady Bell*</i> - -	Feb. 9, 1877
447	R. Dudley, Earl of Leicester.	Messrs. Graves - -	May 2, 1877
448	Sir John Suckling - -	Messrs. Graves - -	May 2, 1877
449	Charles Lamb (drawing) -	W. W. De la Rue - -	May 2, 1877
450	W. Wordsworth (drawing) -	W. W. De la Rue - -	May 2, 1877
451	R. Southey (drawing) -	W. W. De la Rue - -	May 2, 1877
452	S. T. Coleridge (drawing) -	W. W. De la Rue - -	May 2, 1877

* See ante, No. 69.

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
453	Lord Macaulay (by Sir F. Grant).	<i>Sir Wm. S. Maxwell, Bt., K.T.</i>	May 5, 1877
454	Sir John Sinclair - -	Messrs. Christie - -	May 5, 1877
455	Henry Mackenzie - -	Messrs. Christie - -	May 5, 1877
456	Sir Edmund Anderson -	<i>Honble. Society of Judges and Serjeants-at-Law.</i>	May 5, 1877
457	Sir John Bayley, Bart. -	<i>Do.</i> - - -	May 5, 1877
458	Sir Francis Buller, Bart. -	<i>Do.</i> - - -	May 5, 1877
459	Earl Camden - - -	<i>Do.</i> - - -	May 5, 1877
460	Lord Campbell - - -	<i>Do.</i> - - -	May 5, 1877
461	Sir Edward Coke - - -	<i>Do.</i> - - -	May 5, 1877
462	Sir John Bramston - - -	<i>Do.</i> - - -	May 5, 1877
463	Lord Denman - - -	<i>Do.</i> - - -	May 5, 1877
464	Earl of Eldon - - -	<i>Do.</i> - - -	May 5, 1877
464A	Chief Justice Erle - - -	<i>Do.</i> - - -	May 5, 1877
465	Sir Matthew Hale - - -	<i>Do.</i> - - -	May 5, 1877
466	Earl of Hardwicke - - -	<i>Do.</i> - - -	May 5, 1877
467	Sir Robert Hitcham - - -	<i>Do.</i> - - -	May 5, 1877
468	Sir Henry Hobart - - -	<i>Do.</i> - - -	May 5, 1877
469	Lord Kenyon - - -	<i>Do.</i> - - -	May 5, 1877
470	Lord King - - -	<i>Do.</i> - - -	May 5, 1877
471	Sir William Lee - - -	<i>Do.</i> - - -	May 5, 1877
472	Lord Lyndhurst - - -	<i>Do.</i> - - -	May 5, 1877
473	Lord Lyttelton - - -	<i>Do.</i> - - -	May 5, 1877
474	Earl of Mansfield - - -	<i>Do.</i> - - -	May 5, 1877
475	Sir Roger Manwood - - -	<i>Do.</i> - - -	May 5, 1877
476	Sir John Maynard - - -	<i>Do.</i> - - -	May 5, 1877
477	Sir William Peryam - - -	<i>Do.</i> - - -	May 5, 1877
478	Sir John Popham - - -	<i>Do.</i> - - -	May 5, 1877
479	Sir John Powell - - -	<i>Do.</i> - - -	May 5, 1877
480	Sir John Pratt - - -	<i>Do.</i> - - -	May 5, 1877
481	Lord Tenterden - - -	<i>Do.</i> - - -	May 5, 1877
482	Sir Nicholas Tindal - - -	<i>Do.</i> - - -	May 5, 1877
483	Lord Truro - - -	<i>Do.</i> - - -	May 5, 1877
484	Sir John Willes - - -	<i>Do.</i> - - -	May 5, 1877
485	Francis Horner - - -	<i>Mrs. Lyell and sisters (on behalf of their father).</i>	July 25, 1877
486	Sir Kenelm Digby - - -	Messrs. Colnaghi - -	July 25, 1877
487	Lord Herbert of Cherbury -	C. H. Waters - - -	July 25, 1877
488	King George I. - - -	C. H. Waters - - -	July 25, 1877
489	Sophia, Princess Royal, daughter of George I.	C. H. Waters - - -	July 25, 1877
490	Lord Chancellor Somers -	<i>Earl Somers</i> - - -	Nov. 27, 1877
491	George Morley, Bishop of Winchester (chalk) - -	<i>George Scharf, C.B., F.S.A.</i>	Nov. 27, 1877
492	R. P. Bonington (drawing) -	<i>Wm. Callow</i> - - -	Nov. 27, 1877
493	Kirke White (drawing) -	W. Bloomfield - - -	Nov. 27, 1877
494	Ralph, Lord Hopton, K.B. -	Messrs. Graves - - -	Nov. 27, 1877
495	Thackeray (plaster bust) -	Messrs. Graves - - -	Mar. 23, 1878
	(Reproduced in terra cotta.)		
496	King Henry VIII. - - -	Messrs. Graves - - -	Mar. 23, 1878
497	Duchess of Portsmouth - -	Léon Gauchez - - -	Mar. 23, 1878
498	Caroline, Queen of England	<i>James John Lonsdale</i>	Mar. 23, 1878
499	Earl Stanhope (bust) - -	<i>Earl Stanhope, F.S.A.</i>	May 18, 1878
500	Archbishop Juxon - - -	Mrs. Wilkinson - - -	May 18, 1878
501	John, Duke of Marlborough -	Messrs. Graves - - -	May 18, 1878

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
502	Hugh Boulter, Primate of Ireland.	Dr. Gibbings - -	May 18, 1878
503	Captain George Vancouver -	Messrs. Christie - -	June 28, 1878
504	James Gibbs, Architect -	Messrs. Christie - -	July 17, 1878
505	Col. William Legge -	<i>Earl of Dartmouth</i> -	July 17, 1878
506	<i>Princes George and Edward Augustus of Wales, painted by Richard Wilson.</i>	<i>Deposited by the Trustees and Director of the National Gallery.</i>	July 17, 1878
507	Charles Lamb -	Robert G. Moger -	Nov. 14, 1878
508	Viscount Hardinge, G.C.B. (sketch).	<i>Viscount Hardinge</i> -	Nov. 14, 1878
509	Countess de Grammont -	Messrs. Graves & Co. -	Nov. 1878
510	<i>B. R. Haydon</i> -	<i>Miss Georgiana Zornkin</i> -	Nov. 1878
511	Elizabeth of Bohemia -	Dalgleish - -	Nov. 1878
512	Thomas Holcroft -	Charles Lamb Kenney -	Nov. 1878
513	James Harrington -	Messrs. Graves & Co. -	Nov. 1878
514	Oliver Cromwell -	Messrs. Graves - -	Feb. 28, 1879
515	Lord Cutts -	Messrs. Graves -	Feb. 28, 1879
516	Charles Brandon, Duke of Suffolk.	Everard Green, F.S.A. -	Feb. 28, 1879
517	Right Hon. Thomas Grenville (miniature).	Louis Fagan - -	Feb. 28, 1879
518	Admiral Lord Anson -	<i>The Trustees of the British Museum.</i>	June 1879
519	<i>Thomas Howard Earl of Arundel.</i>	<i>Do.</i> - - -	June 1879
520	<i>Lord Chancellor Bacon</i> -	<i>Do.</i> - - -	June 1879
521	<i>Richard Baxter</i> -	<i>Do.</i> - - -	June 1879
522	<i>Rev. Dr. Thomas Birch</i> -	<i>Do.</i> - - -	June 1879
523	<i>Thomas Britton, the musical small-coal man.</i>	<i>Do.</i> - - -	June 1879
524	<i>George Buchanan, aged 76</i> -	<i>Do.</i> - - -	June 1879
525	<i>Wm. Cecil Lord Burghley</i> -	<i>Do.</i> - - -	June 1879
526	<i>Dr. Thomas Burnet</i> -	<i>Do.</i> - - -	June 1879
527	<i>Sir Julius Caesar</i> -	<i>Do.</i> - - -	June 1879
528	<i>William Camden, aged 58</i> -	<i>Do.</i> - - -	June 1879
529	<i>Caroline, Queen of George II.</i>	<i>Do.</i> - - -	June 1879
530	<i>James, 1st Duke of Chandos</i>	<i>Do.</i> - - -	June 1879
531	<i>King Charles II. (by Greenhill).</i>	<i>Do.</i> - - -	June 1879
532	<i>Geoffrey Chaucer</i> -	<i>Do.</i> - - -	June 1879
533	<i>Philip, Earl of Chesterfield</i> -	<i>Do.</i> - - -	June 1879
534	<i>Sir Robert Cotton</i> -	<i>Do.</i> - - -	June 1879
535	<i>Archbishop Cranmer, aged 57.</i>	<i>Do.</i> - - -	June 1879
536	<i>Oliver Cromwell and Page</i> -	<i>Do.</i> - - -	June 1879
537	<i>William, Duke of Cumberland.</i>	<i>Do.</i> - - -	June 1879
538	<i>Captain William Dampier</i> -	<i>Do.</i> - - -	June 1879
539	<i>Sir John Doderidge</i> -	<i>Do.</i> - - -	June 1879
540	<i>Sir William Dugdale</i> -	<i>Do.</i> - - -	June 1879
541	<i>Queen Elizabeth, 1567</i> -	<i>Do.</i> - - -	June 1879
542	<i>Queen Elizabeth</i> -	<i>Do.</i> - - -	June 1879
543	<i>Elizabeth, Princess Palatine</i>	<i>Do.</i> - - -	June 1879
544	<i>King George I.</i> -	<i>Do.</i> - - -	June 1879

PORTRAITS IN THE ORDER OF THEIR ACCESSION.

Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
King Henry V. - -	<i>The Trustees of the British Museum.</i>	June 1872
King Henry VI. - -	<i>Do.</i> - - -	June 1872
Governor Herbert - -	<i>Do.</i> - - -	June 1872
King James I. - -	<i>Do.</i> - - -	June 1872
King James I. - -	<i>Do.</i> - - -	June 1872
John Locke - -	<i>Do.</i> - - -	June 1872
Margaret, Countess of Richmond.	<i>Do.</i> - - -	June 1872
George Keith, last Earl Marischal.	<i>Do.</i> - - -	June 1872
John, Duke of Marlborough	<i>Do.</i> - - -	June 1872
Andrew Marvel - -	<i>Do.</i> - - -	June 1872
Mary Queen of Scots - -	<i>Do.</i> - - -	June 1872
James, Duke of Monmouth -	<i>Do.</i> - - -	June 1872
Lodowick Muggleton - -	<i>Do.</i> - - -	June 1872
Sir Isaac Newton - -	<i>Do.</i> - - -	June 1872
Arthur Onslow, Speaker -	<i>Do.</i> - - -	June 1872
Dr. James Parsons - -	<i>Do.</i> - - -	June 1872
Alexander Pope - -	<i>Do.</i> - - -	June 1872
Matthew Prior - -	<i>Do.</i> - - -	June 1872
John Ray the Naturalist -	<i>Do.</i> - - -	June 1872
Dr. Abraham Rees - -	<i>Do.</i> - - -	June 1872
King Richard II. - -	<i>Do.</i> - - -	June 1872
Saint-Evremond - -	<i>Do.</i> - - -	June 1872
Th. Cecil 1st Earl of Exeter	<i>Do.</i> - - -	June 1872
Algernon Sydney - -	<i>Do.</i> - - -	June 1872
Sir Hans Sloane - -	<i>Do.</i> - - -	June 1872
Countess of Southampton -	<i>Do.</i> - - -	June 1872
John Speed, Historian - -	<i>Do.</i> - - -	June 1872
Dr. Henry Stebbing - -	<i>Do.</i> - - -	June 1872
Dr. Turner, Bishop of Ely -	<i>Do.</i> - - -	June 1872
Archbishop Usher - -	<i>Do.</i> - - -	June 1872
Sir Harry Vane the younger -	<i>Do.</i> - - -	June 1872
George Vertue, Engraver -	<i>Do.</i> - - -	June 1872
Sir William Waller - -	<i>Do.</i> - - -	June 1872
Dr. John Wallis - -	<i>Do.</i> - - -	June 1872
Humphrey Wanley - -	<i>Do.</i> - - -	June 1872
King William III. - -	<i>Do.</i> - - -	June 1872
Unknown (79) - -	<i>Do.</i> - - -	June 1872
Unknown (77) - -	<i>Do.</i> - - -	June 1872
Old man (54) - -	<i>Do.</i> - - -	June 1872
Young man with skull (63) -	<i>Do.</i> - - -	June 1872
Man in Black Wig (76) - -	<i>Do.</i> - - -	June 1872
Ditto (106) - -	<i>Do.</i> - - -	June 1872
Old Man in Ruff (89) - -	<i>Do.</i> - - -	June 1872
Oliver Cromwell (small) -	<i>Do.</i> - - -	June 1872
Sir William Hamilton - -	<i>Do.</i> - - -	June 1872
Dr. Ward - -	<i>Do.</i> - - -	June 1872
Rev. Mr. Baber - -	<i>Do.</i> - - -	June 1872
Wilson, Dean of Durham -	<i>Do.</i> - - -	June 1872
Viscount Bolingbroke - -	Messrs. Graves & Co. -	July 12, 1872
Hon. Mrs. Damer - -	Messrs. Colnaghi - -	July 1872
William Etty, R.A. (bust) -	Messrs. Christie - -	July 1872
Sir Robert Peel (bust) - -	Messrs. Christie - -	July 1872

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
597	Queen Catherine of Braganza	C. H. Waters - -	July 1879
598	<i>Sarah Austin</i> - -	<i>Lady Arthur Russell</i> - -	July 1879
599	<i>Anti-Slavery Convention</i> - -	<i>Committee of the British and Foreign Anti-Slavery Society.</i>	Feb. 6, 1880
600	<i>Baron Dimsdale</i> - -	<i>Mrs. J. C. Dimsdale</i> - -	Feb. 1880
601	<i>Copley Fielding</i> - -	<i>Rev. C. P. Longland</i> - -	Feb. 1880
602	<i>Robert Owen (medallion)</i> - -	<i>J. W. Corfield</i> - -	Feb. 1880
603	<i>Isiga Jones</i> - -	<i>Rev. J. Fuller Russell</i> - -	Feb. 1880
604	Lord Hunsdon - -	Messrs. Graves - -	Feb. 1880
605	Lord Cottingham - -	J. Smart - -	Feb. 1880
606	Queen Mary II. - -	C. H. Waters - -	Feb. 1880
607	Benjamin West (bust) - -	R. Aldworth - -	Mar. 24, 1880
608	Prince Rupert - -	Jane Noseda - -	Mar. 1880
609	Earl of Sandwich - -	F. Daniell - -	Mar. 1880
610	John Milton (engraving) - -	Lauser - -	Mar. 1880
611	<i>Henry Howard, Earl of Surrey</i>	<i>Thomas Stainton</i>	May 11, 1880
612	Mrs. Middleton - -	Messrs. Graves - -	May 1880
613	H. Howard, 6th D. of Norfolk	C. H. Waters - -	May 1880
614	Sir William Beechey, R.A. - -	T. H. Parker - -	May 1880
615	Endymion Porter - -	Messrs. Colnaghi - -	May 1880
616	<i>Daniel MacIise, R.A.</i> - -	<i>George Scharf, F.S.A.</i> - -	July 3, 1880
617	Sir Henry R. Bishop - -	T. H. Parker - -	July 1880
618	William Faithorne - -	Messrs. Graves - -	July 1880
619	<i>Field Marshal Lord Clyde</i> - -	<i>Viscount Hardinge</i> - -	Mar. 12, 1881
620	<i>W. M. Thackeray (bust)</i> - -	<i>Aeslie Stephen</i> - -	Mar. 1881
621	<i>Dr. Johnson (sketch in terracotta).</i>	<i>J. E. Boehm, A.R.A.</i> - -	Mar. 1881
622	John Gay - -	R. Price - -	Mar. 1881
623	Queen Catherine of Braganza	Messrs. Graves - -	Mar. 1881
624	Queen Anne giving audience	William Ruck - -	Mar. 1881
625	William, Duke of Cumberland	Earl of Northbrook, G.C.S.I.	Mar. 1881
626	Dr. Conyers Middleton - -	Jane Noseda - -	Mar. 1881
627	Samuel Lover (bust) - -	Messrs. Andrews & Co. - -	Mar. 1881
628	Lord Hood - -	Messrs. Christie - -	Mar. 1881
629	Dr. Allestree - -	Engravings.	Mar. 1881
630	Earl of Argyll - -		
631	Duke of Leeds - -		
632	Lord Keeper Guilford - -		
633	Lloyd, Bishop of St. Asaph - -	Jane Noseda - -	Mar. 1881
634	Titus Oates - -	Engravings.	Mar. 1881
635	Pearson, Bishop of Chester - -		
636	Archbishop Samoroff - -		
637	Mews, Bishop of Winchester		
638	Sir George Treby - -	H. Fawcett - -	Mar. 1881
639	John Wallis, F.R.S. - -		
640	Dr. Watts - -	Miss Georgiana Zornlin	April 6, 1881
641	<i>Lord Besley (crayons)</i> - -		
642	<i>Mrs. Siddons (marble)</i> - -	<i>James Gibson Craig</i> - -	May 28, 1881
643	Sir Richard Rainsford - -	C. H. Waters - -	July 6, 1881
644	Seth Ward, Bishop of Salisbury.	Jane Noseda - -	July 1881
645	Earl of Clarendon - -	Lord Hatherley	Oct. 27, 1881
646	<i>Lord Chancellor Hatherley</i> - -		
647	<i>H.R.H. Duke of Kent</i> - -	<i>Do.</i> - -	Oct. 27, 1881
648	<i>H.R.H. Duke of Sussex</i> - -	<i>Lord Hatherley</i> - -	Oct. 27, 1881

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
649	<i>John Rennie (bust)</i> -	<i>John Keith Rennie</i> -	Oct. 27, 1881
650	<i>Margaret Woffington</i> -	<i>Sir Theodore Martin, K.C.B.</i> -	Oct. 27, 1881
650A	<i>Dominic Serres, R.A.</i> -	<i>William Hudson</i> -	Oct. 27, 1881
651	<i>R. B. Sheridan (crayons)</i> -	<i>Mrs. Fairman</i> -	Oct. 27, 1881
652	<i>Earl of Beaconsfield (statuette).</i>	<i>Lord Ronald Gower</i> -	Feb. 6, 1882
653	<i>G. Berkeley, Bishop of Cloyne</i>	<i>Prebendary Irons</i> -	Feb. 6, 1882
654	<i>Sir F. Chantrey, R.A. (drawing).</i>	<i>William Overend, Q.C.</i> -	Feb. 6, 1882
655	Right Hon. Edmund Burke -	George Attenborough -	Feb. 6, 1882
656	Lord Crewe, Bishop of Durham -	Messrs. Colnaghi -	Feb. 6, 1882
657	John King, Bishop of London -	Do. -	Feb. 6, 1882
658	<i>Thomas Carlyle (terra cotta bust).</i>	<i>J. E. Boehm, R.A.</i> -	May 10, 1882
659	Abraham Cowley -	Wright -	May 10, 1882
660	Archbishop Whitgift -	C. H. Waters -	May 10, 1882
661	General Sir James Ontram -	Messrs. Colnaghi -	May 10, 1882
662	<i>William Hayley</i> -	<i>Sir Theodore Martin, K.C.B.</i> -	July 10, 1882
663	<i>James Watt</i> -	<i>Do. do.</i> -	July 12, 1882
664	<i>George 1st Lord Dartmouth</i> -	<i>Earl of Dartmouth</i> -	July 12, 1882
665	Conference of 1604 -	Messrs. Christie -	July 12, 1882
666	King James 2nd -	Do. -	July 12, 1882
667	<i>John Britton, F.S.A.</i> -	<i>Mrs. Britton</i> -	Nov. 6, 1882
668	Queen Anne Boleyn -	John Rutley -	Nov. 6, 1882
669	<i>Mary Ann Cross (George Eliot).</i>	<i>John Walter Cross and Charles Lee Lewes.</i>	Feb. 16, 1883
670	<i>King George the Second</i> -	<i>The Right Hon. the First Commissioner of Works.</i>	Feb. 16, 1883
671	<i>Sir William Grant</i> -	<i>The Right Hon. the Master of the Rolls.</i>	Feb. 16, 1883
672	<i>Sarah Austin (drawing)</i> -	<i>Mrs. Janet Ross</i> -	Feb. 16, 1883
673	<i>Professor Richard Porson (bust).</i>	<i>Mrs. Chuter (his niece)</i> -	Feb. 16, 1883
674	<i>John Flaxman</i> -	<i>Sir Theodore Martin, K.C.B.</i> -	May 2, 1883
675	<i>Anne Flaxman</i> -	<i>Do. do.</i> -	May 2, 1883
676	<i>Oliver Goldsmith (silhouette)</i> -	<i>Do. do.</i> -	May 2, 1883
677	<i>J. R. MacCulloch</i> -	<i>Mrs. Cox, of Edinburgh. Bequest.</i>	May 2, 1883
678	<i>Lord John Russell, M.P.</i> -	<i>The Duke of Bedford, K.G.</i> -	May 2, 1883
679	<i>John Rennie (medallion)</i> -	<i>John Keith Rennie</i> -	May 2, 1883
680	<i>Sir William Hamilton</i> -	<i>Deposited by the Trustees and Director of the National Gallery.</i>	May 2, 1883
681	Thomas Wriothesley, 4th Earl of Southampton, K.G.	C. H. Waters -	May 2, 1883
682	Lord Amherst and General Conway.	Messrs. Graves -	May 2, 1883
683	<i>Lord Lyndhurst, aged 90</i> -	<i>G. F. Watts, R.A.</i> -	June 9, 1883
684	<i>Viscount Stratford de Redcliffe, K.G.</i>	<i>Do.</i> -	June 9, 1883
685	<i>Admiral Lord Lyons</i> -	<i>Do.</i> -	June 9, 1883
686	<i>John Keats (plaster mask)</i> -	<i>Miss Charlotte Reynolds</i> -	June 9, 1883
686A	<i>Copy of the Same in colours</i> -	<i>Earl of Derby, K.G.</i> -	May 14, 1888

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
687	Lord Londonderry. Marble	Messrs. Christies -	June 9, 1883
688	General Wolfe (drawing) -	Lord Ronald Gower -	Nov. 20, 1883
689	Mrs. Jameson (bust) -	<i>Transferred from the South Kensington Museum.</i>	Nov. 20, 1883
690	Mrs. Somerville (crayons) -	<i>Miss Somerville. Bequest</i>	Nov. 20, 1883
691	Sir David Brewster -	<i>Deposited by the Trustees and Director of the National Gallery.</i>	Nov. 20, 1883
692	John Fawcett, comedian -	Do. do.	Nov. 20, 1883
693	John Hall, engraver -	Do. do.	Nov. 20, 1883
694	John Kemble, as Hamlet -	Do. do.	Nov. 20, 1883
695	John Milton -	Do. do.	Nov. 20, 1883
696	Thomas Morton, dramatist -	Do. do.	Nov. 20, 1883
697	Right Hon. William Pitt -	Do. do.	Nov. 20, 1883
698	Mrs. Siddons -	Do. do.	Nov. 20, 1883
699	John Smith, engraver -	Do. do.	Nov. 20, 1883
700	William Smith, comedian -	Do. do.	Nov. 20, 1883
701	Sir John Soane -	Do. do.	Nov. 20, 1883
702	Miss Stephens -	Do. do.	Nov. 20, 1883
703	Benjamin West, P.R.A. -	Do. do.	Nov. 20, 1883
704	Right Hon. William Windham -	Do. do.	Nov. 20, 1883
705	William Woollett, engraver -	Do. do.	Nov. 20, 1883
706	Jonathan Richardson -	Messrs. Graves -	Nov. 20, 1883
707	Edward 3rd and family (tracings).	<i>George Scharf, C.B., F.S.A.</i>	Nov. 20, 1883
707A	David Garrick (bust) -	<i>Sir Theodore Martin, K.C.B.</i>	Nov. 20, 1883
708	Queen Victoria -	<i>Lady Abercromby -</i>	Nov. 20, 1883
709	Edmond Malone -	<i>Thomas Agnew, M.P. -</i>	Nov. 20, 1883
710	Sir Henry Unton -	Messrs. Graves -	Mar. 21, 1884
711	Duke of Buckingham and family.	Do. -	Mar. 21, 1884
712	Sarah, Duchess of Marlborough -	Do. -	Mar. 21, 1884
713	Joseph Hume, M.P. -	<i>Joseph Glen, M.D. -</i>	Mar. 21, 1884
713A	General Wolfe (tracing) -	<i>Hon. Harold Dillon, F.S.A.</i>	Mar. 21, 1884
714	Joseph Addison -	Rev. R. J. Baker -	June 11, 1884
715	Lord Burghley -	<i>Principal and Antients of Barnard's Inn.</i>	June 11, 1884
716	Lord Keeper Coventry -	Do. do.	June 11, 1884
717	Judge Daniel -	Do. do.	June 11, 1884
718	Lord Chief Justice Holt -	Do. do.	June 11, 1884
719	Sylvester Petty -	Do. do.	June 11, 1884
720	Captain Sir Th. Bouchier, R.N.	<i>Lady Bouchier. Bequest</i>	June 11, 1884
721	Admiral Sir Ed. Codrington, G.C.B.	Do. do.	June 11, 1884
722	Benjamin Franklin (terra cotta medallion).	Charles Seidler -	June 11, 1884
723	Charles, 2nd Duke of Grafton	<i>Sir Richard Wallace, Bart., K.C.B., M.P.</i>	July 12, 1884
724	Duke of Roxburghe, K.G., K.T.	Do. do.	July 12, 1884
725	W. M. Thackeray -	Messrs. Colnaghi -	July 12, 1884
726	Sir Chas. Wheatstone -	Messrs. Colnaghi -	July 12, 1884
727	Sir Henry M. Lawrence (miniature).	<i>Viscount Hardinge -</i>	Nov. 19, 1884

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
728	<i>Sir William Stirling-Maxwell (bust).</i>	<i>F. J. Williamson</i> -	Nov. 19, 1884
729	<i>Lady Stirling - Maxwell (bust).</i>	<i>Do.</i> - -	Nov. 19, 1884
730	<i>Sir William Bolland</i> -	<i>A. K. Stephenson</i> -	Nov. 19, 1884
731	<i>Sir Richard Westmacott, R.A.</i>	<i>Miss Westmacott</i> - -	Nov. 19, 1884
731A	<i>Interior of House of Commons (1793) (photograph).</i>	<i>Colonel Hon. Everard Primrose.</i>	Nov. 19, 1884
732	<i>Chief Baron Pollock</i> - -	<i>Mrs. Richmond Ritchie</i> -	Feb. 20, 1885
733	<i>Dr. Whiston (small wooden carving).</i>	<i>Arthur Gore</i> - -	Feb. 20, 1885
734	<i>Hon. Robert Boyle</i> - -	<i>Messrs. Colnaghi & Co.</i> -	Feb. 20, 1885
735	<i>Dr. Beilby Porteus, Bishop of London (drawn on paper in chalks and water-colours).</i>	<i>Do.</i> -	Feb. 20, 1885
736	<i>Lord Chancellor Cowper</i> -	<i>Sir Francis Bolton</i> - -	Feb. 20, 1885
737	<i>John Duke of Argyll, K.G.</i> -	<i>Messrs. Graves & Co.</i> -	Feb. 20, 1885
738	<i>W. M. Thackeray (small marble bust).</i>	<i>Sir Theodore Martin, K.C.B.</i>	May 2, 1885
739	<i>Captain Morris</i> - -	<i>A. K. Stephenson</i> - -	May 2, 1885
740	<i>Admiral Hon. Samuel Barrington.</i>	<i>Viscount Barrington</i> -	May 2, 1885
741	<i>Duke of Wellington (miniature).</i>	<i>Edward Cock</i> - -	May 2, 1885
742	<i>Electrotypes of Great Seal of England, under the Commonwealth.</i>	<i>George Scharf, C.B., F.S.A.</i>	May 2, 1885
743	<i>Charles J. Fox</i> - -	<i>Messrs. Graves & Co.</i> -	May 2, 1885
744	<i>Henry Fuseli, R.A.</i> -	<i>Lord North and Colonel North, M.P.</i>	June 6, 1885
745	<i>House of Commons in 1793</i> -	<i>H.I.M. the Emperor of Austria.</i>	June 6, 1885
746	<i>Henry Dundas Lord Melville</i>	<i>Messrs. Christies & Co.</i> -	July 18, 1885
747	<i>Dunbar Medal Electrotypes.</i>	<i>Herbert A. Gruber</i> -	July 18, 1885
748	<i>Michael Faraday (marble bust).</i>	<i>Sir F. Pollock (bust)</i> -	Mar. 24, 1886
749	<i>Sir William Macnaghten</i> -	<i>Rev. J. Atkinson</i> - -	Mar. 24, 1886
750	<i>Earl of Aberdeen</i> - -	<i>Henry Willett</i> - -	June 10, 1886
751	<i>Viscount Palmerston</i> -	<i>Earl of Chichester</i> -	June 10, 1886
752	<i>Thomas Betterton, actor</i> -	<i>Messrs. Graves</i> - -	June 10, 1886
753	<i>Robert Walker</i> - -	<i>Do.</i> - -	June 10, 1886
754	<i>Lord and Lady Fairfax</i> -	<i>Messrs. Christie</i> - -	June 10, 1886
755	<i>John, Duke of Bedford</i> -	<i>Do.</i> - -	June 10, 1886
756	<i>John Stuart Mill (photograph).</i>	<i>Miss Mill</i> - -	Feb. 9, 1887
757	<i>Duke of Newcastle (the Minister).</i>	<i>Earl of Chichester</i> -	Feb. 9, 1887
758	<i>Chief Baron Pollock</i> -	<i>Sir Frederick Pollock, Bart.</i>	Feb. 9, 1887
759	<i>William Wilberforce</i> - -	<i>James, Bequest</i> - -	Feb. 9, 1887
760	<i>Mrs. Mountain (miniature)</i> -	<i>Mrs. F. G. Stephens</i> -	Feb. 9, 1887
761	<i>Charles Darwin (terra-cotta bust).</i>	<i>J. E. Boehm, R.A.</i> -	July 18, 1885
762	<i>Two Cavaliers (Newport and Goring).</i>	<i>Rev. St. John Tyrwhitt</i>	Feb. 9, 1887
763	<i>Samuel Rogers</i> - -	<i>E. H. Morris</i> - -	Mar. 19, 1887
764	<i>Lady Jane Grey</i> - -	<i>Amelia A. Coulton</i> -	Mar. 19, 1887

No.	Portrait.	Donors, and from whom purchased. <i>The former in Italics.</i>	Date of Donation or Purchase.
765	Amelia Ople - - -	A. Anderdon Weston -	Mar. 19, 1887
766	Roger North - - -	Messrs. Christie - -	Mar. 19, 1887
767	Viscount Cardwell - -	<i>The family of Viscountess Cardwell.</i>	June 4, 1887
768	William Hunt (artist) -	<i>Earl of Leven and Melville.</i>	June 4, 1887
769	Sir John Barrow - - -	Colonel John Barrow -	June 4, 1887
770	James Lonsdale (marble bust)	<i>Mrs. Lonsdale - -</i>	June 4, 1887
771	James Heath - - -	<i>Do. - -</i>	June 4, 1887
772	Sir Robert Peel - - -	Messrs. Agnew - - -	June 4, 1887
773	Lord Clarendon - - -	Messrs. Christie - -	June 4, 1887
774	General Washington - -	Geo. F. Meredith - -	June 4, 1887
775	Abraham Raimbach - -	<i>Michael Raimbach, R.N. (Bequest).</i>	June 4, 1887
776	Michael Drayton - - -	<i>Thomas H. Woods -</i>	Feb. 22, 1888
777	General Stringer Lawrence	<i>Colonel H. Yule, C.B., R.E.</i>	Feb. 22, 1888
778	Warren Hastings - - -	<i>India Office (deposited by)</i>	Feb. 22, 1888
779	George Chinnery (artist) -	<i>J. Dent - - -</i>	Feb. 22, 1888
780	Cheesman (engraver) - -	<i>T. Humphry Ward -</i>	Feb. 22, 1888
781	Thomas Gray (bust) - -	<i>J. W. Butterworth, F.S.A.</i>	Feb. 22, 1888
782	G. H. Harlow - - -	<i>Harlow White (Bequest)</i>	Feb. 22, 1888
783	General Sir Hope Grant -	<i>Colonel F. Grant - -</i>	Feb. 22, 1888
784	Judge Malet - - -	<i>Miss Gerard (Bequest) -</i>	Feb. 22, 1888
785	Nelson - - -	<i>H.I.M. the Sultan of Turkey.</i>	Feb. 22, 1888
786	Lord Lawrence (terra-cotta bust).	<i>J. E. Boehm, R.A. -</i>	Feb. 22, 1888
787	Professor Henry Smith (terra-cotta bust).	<i>Do. - - -</i>	May 14, 1888
788	B. W. Procter "Barry Cornwall."	<i>Mrs. Procter (Bequest) -</i>	May 14, 1888
789	Adelaide A. Procter - -	<i>Do. - - -</i>	May 14, 1888
790	Henry Grattan - - -	<i>Doynce C. Bell - -</i>	May 14, 1888
791	Lord Stratford de Redcliffe (terra-cotta bust).	<i>Hon. R. Leslie Melville -</i>	May 14, 1888
792	Sir John Murray, Bart., and others.	<i>Edward Joseph - -</i>	May 14, 1888
793	Sir Abraham Hume, Bart., and others.	<i>Do. - - -</i>	May 14, 1888
794	Agar Ellis, and others -	<i>Do. - - -</i>	May 14, 1888
795	Sir D. Wilkie, R.A., and others.	<i>Do. - - -</i>	May 14, 1888
796	Mrs. Trimmer - - -	Messrs. Agnew & Sons -	May 14, 1888
797	Sir Cloudesley Shovel - -	<i>Do. - - -</i>	June 29, 1888
798	Court of Chancery - -	<i>Do. - - -</i>	June 29, 1888
799	Chief Justice Parker, Lord Macclesfield.	<i>Do. - - -</i>	June 29, 1888
800	Charles Montagu, Earl of Halifax.	<i>Do. - - -</i>	June 29, 1888
801	Francis Godolphin Osborne, 5th Duke of Leeds.	<i>Earl of Chichester -</i>	June 29, 1888
802	H.R.H. William Duke of Cumberland, G.C.B.	<i>Do. - - -</i>	1888
803	Anne, Countess of Sunderland	<i>Do. - - -</i>	1888

CHRONOLOGICAL LIST

OF

PORTRAITS,

Arranged according to Dates of Decease.

Year.

1134. Robert, Duke of Normandy.
 1272. King Henry III.
 1291. Queen Eleanor of Castile.
 1327. King Edward II.
 1369. Queen Philippa of Hainault.
 1376. Edward the Black Prince.
 1377. King Edward III.
 1394. Queen Anne of Bohemia.
 1400. Chaucer.
 " King Richard II.
 1413. King Henry IV.
 1422. King Henry V.
 1437. Queen Joan of Navarre.
 1471. King Henry VI.
 1495. King Richard III.
 1502. Queen Elizabeth of York.
 1509. King Henry VII.
 " Countess of Richmond.
 1530. Cardinal Wolsey.
 1535. Sir Thomas More.
 1536. Queen Catherine of Arragon.
 " Queen Anne Boleyn.
 1545. Sir William Butts.
 " Duke of Suffolk.
 1547. King Henry VIII.
 " Earl of Surrey.
 1553. Prince Edward.
 1554. Henry, Duke of Suffolk.
 " Lady Jane Grey.
 1555. Latimer.
 " Ridley.
 1556. Cranmer.
 1558. Cardinal Pole.
 " Queen Mary.
 1560. Mary of Lorraine.
 1562. Peter Martyr Vermilius.
 1567. Lord Darnley.
 1571. Bishop Jewel.
 1572. John Knox.
 " 1st Marquess of Winchester.
 1578. Countess of Lenox.
 " Nicholas Bacon.
 " Thomas Gresham.
 1581. Dean Wilson.
 1582. George Buchanan.
 1583. Earl of Sussex.
 1587. John Fox.
 " Mary, Queen of Scots.
 1588. Earl of Leicester.
 1592. Sir Roger Manwood.

Year.

1596. Lord Hunsdon.
 " Sir Henry Unton.
 1598. Lord Burghley.
 " King Philip II.
 1601. Earl of Essex.
 1603. Queen Elizabeth.
 1604. Sir William Peryam.
 " Whitgift.
 " Somerset House Conference.
 1605. Sir Edmund Anderson.
 " Earl of Cumberland.
 1606. The Gunpowder Conspirators.
 1607. Elizabeth, Countess of Shrewsbury.
 " Sir John Popham.
 1610. Sir William Daniel.
 1612. Earl of Salisbury.
 " Henry, Prince of Wales.
 1616. Shakspeare.
 " Countess of Cumberland.
 1617. Sir R. Winwood.
 1618. Sir W. Raleigh.
 1619. Queen Anne of Denmark.
 1620. John Speed.
 " Earl of Totnes.
 1621. Countess of Pembroke.
 " Bishop King.
 1622. Earl of Exeter.
 1623. William Camden.
 1624. Earl of Southampton
 1625. John Fletcher.
 " King James I.
 " Sir Henry Hobart.
 1626. Sir Francis Bacon.
 1628. Sir John Doderidge.
 " Duke of Buckingham.
 1630. Countess of Southampton.
 1631. Viscount Dorchester.
 " Lady Carleton.
 " Sir Robert Bruce Cotton.
 " Michael Drayton.
 1634. Sir Edward Coke.
 1635. Thomas Parr.
 1636. Sir Julius Caesar.
 " Sir Robert Hitcham.
 1637. Ben Jonson.
 " Five children of Charles I.
 " with dog. (Date of picture.)
 1640. Princess Anne.
 " Lord Coventry.

Year.		Year.	
1641.	Sir John Suckling.	1680.	Earl of Ossory.
1643.	John Hampden.	1681.	Archbishop Plunkett.
1644.	Francis Quarles.		Rev. Richard Allestree.
1645.	Archbishop Laud.	1682.	Prince Rupert.
"	Edward, Lord Lyttelton.	1683.	Earl of St. Albans.
1646.	Thomas Howard, Earl of Arundel and Surrey.	"	Dr. John Owen.
"	William Dobson.	"	Sir Harbottle Grimston.
1648.	Lord Herbert of Cherbury.	"	William, Lord Russell.
1649.	King Charles I.	"	Hon. Algernon Sydney.
1650.	Princess Elizabeth.	"	Earl of Shaftesbury.
"	House of Commons.	1684.	Bishop Morley.
1651.	Earl of Derby.	"	Sixth Duke of Norfolk.
"	H. Ireton.	1685.	King Charles II.
"	House of Commons	"	Sir Leoline Jenkins.
1652.	Lord Cottington.	"	Earl of Argyll.
"	Lord Hopton.	"	Duke of Monmouth.
"	Inigo Jones.	1686.	Sir William Dugdale.
1654.	John Selden.		Bishop Pearson.
"	Sir John Bramston	1687.	Duke of Buckingham.
1656.	Archbishop Ussher.	"	Edmund Waller.
1657.	Dr. Harvey.	"	Nell Gwynn.
1658.	Cromwell.	1688.	The Seven Bishops. (Date of picture.)
1660.	Eudymion Porter.	"	First Duke of Ormonde.
"	Mary, Princess of Orange.	1689.	Lord Jeffreys.
"	Robert Walker.	"	Seth Ward, Bp. of Salisbury.
1662.	Elizabeth, Queen of Bohemia.	"	John Lake (one of the seven bishops).
"	Speaker Lenthall.	1690.	Sir John Maynard.
"	Sir Henry Vane.		Mrs. Jane Middleton.
"	Lord Goring.	1691.	William Faithorne.
1663.	Archbishop Juxon	"	Richard Baxter.
1665.	Sir K. Digby.	"	Hon. Robert Boyle.
"	Sir Thomas Malet.	"	Lord Dartmouth.
"	Earl of Newport.	1693.	Archbishop Sancroft.
1666.	Mary Davis.	1694.	Cardinal Howard.
1667.	A. Cowley.	"	Major-General Lambert.
"	Thomas, Earl of Southampton.	"	Queen Mary II.
1668.	Tenth Earl of Northumberland.	"	Archbishop Tillotson.
"	Sir William Waller.	1695.	Dr. Busby.
1669.	Queen Henrietta Maria.	1696.	Sir John Powell.
1670.	Monck, Duke of Albemarle.	1697.	Earl of Craven.
"	Henrietta, Duchess of Orleans.	1698.	Thomas White (one of the seven bishops).
1671.	Duchess of York.	1699.	Sir William Temple.
"	Lord Fairfax.	"	L. Muggleton.
1672.	Colonel William Legge.	1700.	Dryden.
"	Earl of Sandwich.	"	Francis Turner (one of the seven bishops).
1674.	Edward Cocker.	"	Sir Francis Winnington.
"	Earl of Clarendon.	"	First Duke of Bedford.
"	John Milton.	1701.	King James II.
1676.	Bulstrode Whitelock.	1702.	Anne, Countess of Shrewsbury.
"	Sir Matthew Hale.	"	Sir George Treby.
"	Anne, Countess of Pembroke.	"	King William III.
1677.	Dr. Isaac Barrow.	1703.	Dr. Wallis.
"	James Harrington.	"	Samuel Pepys.
1678.	Thomas Stanley.	"	Saint Evremond.
"	Andrew Marvell.	1704.	John Locke.
1679.	Thomas Hobbes.	1705.	Rev. J. Howe.
"	Sir R. Rainsford.		
1680.	Samuel Butler.		
"	Thomas Blood.		
"	Princess Elizabeth.		

Year.		Year.	
1705.	Queen Catherine of Braganza.	1745.	Dean Swift.
"	Rev. J. Ray.	"	Second Duke of Ormonde.
1706.	Earl of Dorset.	"	Walpole, Lord Orford.
1707.	Lord Cutts.	1745.	Jonathan Richardson.
"	Sir Cloudeley Shovel.	1746.	Thomas Winnington.
1708.	Countess de Grammont.	1747.	President Forbea.
"	Prince George of Denmark.	"	Lord Lovat.
1709.	Duchess of Cleveland.	1748.	James Thomson.
1710.	Thomas Betterton.	"	Dr. Watts.
"	Sir John Holt.	"	Viscount Cobham.
1711.	Thomas Ken (one of the seven bishops).	1751.	Viscount Bolingbroke.
1712.	Captain William Dampier.	1752.	William Whiston.
1714.	Queen Anne.	"	Sir Hans Sloane.
"	Thomas Britton.	1753.	Bishop Berkeley.
"	Sophia, Electress of Hanover.	1754.	Dr. Mead.
1715.	Bishop Gilbert Burnet.	"	James Gibbs.
"	Thomas Burnet.	"	Sir William Lee
"	Earl of Halifax.	"	Henry Pelham.
1716.	John, Lord Somers.	1756.	George Vertue.
1717.	William Lloyd (one of the seven bishops).	1757.	Princess Sophia.
1718.	Queen Mary of Modena.	"	Duke of Grafton.
1719.	Joseph Addison.	1758.	Dr. John Ward.
"	Sylvester Petyt.	1759.	G. F. Handel.
1721.	Matthew Prior.	"	Sir C. Hanbury Williams.
"	First Earl Stanhope.	"	General Wolfe.
"	Sir Jonathan Trelawney (one of the seven bishops).	1760.	King George II.
1722.	Duke of Marlborough.	"	Margaret Woffington.
"	Lord Crewe, Bishop of Dur- ham.	1761.	Admiral Boscawen.
1723.	Rachel Lady Russell.	"	Bishop Hoadly.
"	Earl Cowper.	"	Samuel Richardson.
"	Sir Christopher Wren.	"	Sir John Wiles.
1724.	Earl of Oxford.	1762.	Admiral Lord Anson.
1725.	Sir John Pratt.	"	L. F. Roubiliac.
1726.	Earl Cadogan.	1763.	William Shenstone.
"	Humphrey Wanley.	"	Rev. H. Stebbing.
1727.	King George I.	1764.	Earl of Bath.
"	Sir Isaac Newton.	"	Earl of Hardwicke.
1729.	Dr. S. Clarke.	"	William Hogarth.
"	W. Congreve	"	Nathaniel Hooke.
"	John Law.	1765.	Charles Churchill.
"	Sir Richard Steele.	"	Duke of Cumberland.
1730.	Anne Oldfield.	1766.	Prince James Stuart.
1732.	Lord Macclesfield.	"	Dr. Thomas Birch.
1733.	Lord Torrington.	1767.	Edward, Duke of York.
1734.	Lord King.	1768.	Arthur Onslow.
"	Hon. Roger North.	"	Duke of Newcastle.
"	Duchess of Portsmouth.	1770.	Rev. George Whitefield.
1737.	Lord Chancellor Talbot.	"	James Parsons.
"	Queen Caroline.	1771.	Thomas Gray.
"	Archbishop Wake.	"	Fourth Duke of Bedford.
1742.	John Smith, engraver.	1773.	Fourth Earl of Chesterfield.
1743.	Lord Hervey.	"	George, Lord Lyttelton.
"	Duke of Argyll.	1774.	Lord Clive.
"	Archbishop Boulter.	"	Goldsmith.
1744.	Alexander Pope.	1775.	Stringer Lawrence.
"	Duchess of Marlborough.	1776.	Francis Hayman, R.A.
"	James, Duke of Chandos.	1777.	Earl of Chatham.
		"	Rev. William Dodd.
		"	Duchess of Queensberry.
		"	Countess Temple.
		1778.	George Keith, Earl Marischal.

Year.		Year.	
1779.	Captain Cook.	1805.	Arthur Murphy.
"	David Garrick.	"	Lord Loughborough (Rosslyn)
"	John Hamilton Mortimer.	"	Lord Nelson.
"	Earl Temple.	"	Dr. William Paley.
"	Bishop Warburton.	"	Marquess of Lansdowne.
1780.	James Harris.	1806.	James Barry.
"	Sir William Blackstone.	"	Elizabeth Carter.
1781.	Military group.	"	Charles James Fox.
1782.	Marquess of Rockingham.	"	William Pitt.
"	Richard Wilson, R.A.	"	Earl Macartney.
1783.	Sir Eyre Coote.	"	Lord Thurlow.
"	Lord Ashburton.	"	Bishop Horaley.
1784.	Nathaniel Hume, R.A.	"	Kirke White.
1785.	William Woollett.	1807.	John Opie, R.A.
1786.	Admiral Viscount Keppel.	"	Angelica Kauffman, R.A.
1788.	James Stuart, Architect.	"	Cardinal York.
"	Prince Charles Edward Stuart.	1808.	Rev. John Home.
1790.	Lord Heathfield.	"	Professor Porson.
"	John Howard.	"	Bishop Porteus.
"	Benjamin Franklin.	1809.	Sir Elijah Impey.
1791.	Rev. John Wesley.	"	Thomas Holcroft.
1792.	Sir Richard Arkwright.	1810.	William Windham.
"	Lord North.	"	John Zoffany, R.A.
"	Sir J. Reynolds.	"	Mrs. Trimmer.
"	Earl of Sandwich.	1811.	Sir. Francis Bourgeois.
"	John Smeaton.	"	Viscount Melville.
1793.	John Hunter.	"	Richard Cumberland.
"	Earl of Mansfield.	1812.	Spencer Perceval.
"	Dominic Serres.	"	Horne Tooke.
"	House of Commons.	"	Edmond Malone.
1794.	James Bruce.	1813.	Francesco Bartolozzi, R.A.
"	Earl Camden.	"	James Wyatt.
1795.	George Colman.	"	William Huntington.
"	Governor Herbert.	1814.	Lord Auckland.
1796.	Robert Burns.	"	Charles Dibdin.
"	Sir William Chambers.	"	Lord Bridport.
1797.	Lord Amherst.	1815.	James Gillray.
"	Horace Walpole.	"	Lady Hamilton.
"	John Wilkes.	"	Sir Thomas Picton.
"	Edmund Burke.	1816.	Charles, Third Earl Stanhope.
"	Joseph Wright.	"	R. B. Sheridan.
"	John Hall.	"	Viscount Hood.
1798.	George Vancouver.	1817.	Princess Charlotte.
1799.	Earl of Charlemont.	"	John Philpot Curran.
"	Admiral Lord Howe.	"	Francis Horner.
"	George Washington.	1818.	Right Hon. George Rose.
"	Mrs. Elizabeth Stuart.	"	Sir Philip Francis.
"	<i>Duke of Leeds.</i>	"	Queen Charlotte.
1800.	Sir Francis Buller.	"	Warren Hastings.
"	Samuel Barrington.	"	George Henry Harlow.
"	Baron Dimsdale.	"	Matthew G. Lewis.
"	Sir G. L. Staunton.	1819.	James Watt.
1802.	Dr. E. Darwin.	"	Dr. Wolcot.
"	Joseph Strutt.	"	William Smith, actor.
"	Lord Kenyon.	1820.	King George III.
1803.	William Woodfall.	"	Duke of Kent.
"	Sir William Hamilton.	"	Benjamin West, P.R.A.
1804.	Dr. Joseph Priestley.	"	William Hayley.
"	Duke of Roxburghe.	"	Anne Flaxman.
"	George Morland.	"	Henry Grattan.
1805.	Marquess Cornwallis.	1821.	Queen Caroline.

Year.		Year.	
1821.	Richard Cosway, R.A.	1837.	<i>Earl of Egremont.</i>
"	John Keats.	1838.	Lord Eldon.
"	John Rennie.	"	Joseph Lancaster.
1822.	Sir W. Herschel.	"	Charles Morris.
"	Marquess of Londonderry.	"	Thos. Morton.
1823.	Dr. Jenner.	"	<i>Lord Farnborough.</i>
"	John Philip Kemble.	"	<i>Sir A. Hume.</i>
"	Joseph Nollekens, R.A.	1839.	Sir William Beechey, R.A.
"	Earl of St. Vincent.	"	William J. Lonsdale.
1824.	Lord Byron.	1840.	Convention of the Anti-Slavery Society.
"	Countess of Albany.	"	Sir W. Bolland.
"	William Sharp.	"	Lord Holland.
1825.	Dr. Parr.	"	<i>G. Watson Taylor.</i>
"	Dr. A. Rees.	1841.	Sir F. Chantrey, R.A.
"	Henry Fuseli.	"	Theodore Hook.
1826.	J. Flaxman.	"	Mrs. Mountain.
"	Sir Stamford Raffles.	"	Sir David Wilkie, R.A.
1827.	George Canning.	"	Sir W. Macnaghten.
"	Rev. Holwell Carr.	"	Sir John Bayley.
"	<i>General Murray.</i>	1842.	Dr. Arnold.
1828.	William Blake.	"	Sir Charles Bell.
"	Thomas Bewick.	1843.	Robert Southey.
"	Richard P. Bonington	"	Abraham Raimbach.
"	Hon. Mrs. Damer.	"	Dr. John Allen.
1830.	King George IV.	1844.	Sir F. Burdett.
"	William Huskisson.	"	Thomas Campbell.
"	Sir Thomas Lawrence.	"	Viscount Sidmouth.
"	George Tierney.	"	<i>Marquess of Westminster.</i>
1831.	James Northcote, R.A.	1845.	Mrs. Fry.
"	Henry Mackenzie.	1846.	Fine Arts Commission. (Date of picture.)
"	Patrick Nasmyth.	"	Thomas Clarkson.
"	Mrs. Siddons.	"	Thomas Grenville.
"	John Jackson, R.A.	"	Benjamin R. Haydon.
1832.	Jeremy Bentham.	"	H. Gally Knight.
"	Sir J. Mackintosh.	"	Sir Nicholas Tindal.
"	Sir Walter Scott.	1847.	Daniel O'Connell.
"	Lord Tenterden.	1848.	Lord George Bentinck.
"	Sir William Grant.	"	Viscount Melbourne.
1833.	Admiral Viscount Exmouth.	"	George Stephenson.
"	Interior of Old House of Commons.	1849.	Sir M. I. Brunel.
"	John O'Keefe.	"	William Etty, R.A.
"	Hannah More.	"	Sir T. Bouchier.
"	William Wilberforce.	"	Fraser Tytler.
"	<i>Lord Dover.</i>	1850.	Francis Jeffrey.
"	<i>Duke of Sutherland.</i>	"	Sir Robert Peel.
1834.	S. T. Coleridge.	"	William Wordsworth.
"	Sir Hallowell Carew.	"	<i>P. C. Wonder.</i>
"	Lord Grenville.	1851.	Sir Edward Codrington.
"	James Heath.	1852.	Thomas Moore.
"	Rev. Edward Irving.	"	Duke of Wellington.
"	Charles Lamb.	1853.	Sir Charles Napier.
"	Thomas Stothard, R.A.	"	Amelia Opie.
1835.	James Hogg.	1854.	Prof. John Wilson.
"	Sir John Sinclair.	"	Viscount Beresford.
"	Thomas Cheesman.	"	Lord Denman.
"	Thomas Taylor.	"	Sir T. N. Talfourd.
1836.	Lord Stowell.	"	Marquess of Anglesey.
"	William Godwin.	1855.	Sir H. Bishop.
1837.	John Fawcett.	"	Copley Fielding.
"	Sir John Soane.		

Year.		Year.	
1855.	Joseph Hume.	1864.	<i>Adelaide Procter.</i>
"	Sir Robert Inglis.	1865.	Richard Cobden.
"	Miss Mitford.	"	Viscount Combermere.
"	Samuel Rogers.	"	Sir Charles Eastlake.
"	Lord Truro.	"	Viscount Palmerston.
1856.	Dean Buckland.	"	Lord Willoughby D'Eresby.
"	Viscount Hardinge.	1866.	John Gibson.
"	Rev. T. Mathew.	1867.	Michael Faraday.
"	Admiral Sir John Ross.	"	Sarah Austin.
"	Sir R. Westmacott.	1868.	Lord Chancellor Cranworth.
1857.	J. W. Croker.	"	Lord Brougham.
"	Douglas Jerrold.	"	Sir David Brewster.
"	George Chinnery.	"	Matthew J. Higgins.
"	Sir Henry Lawrence.	1869.	Rev. H. H. Baber.
"	John Britton.	1870.	Charles Dickens.
1858.	Robert Owen.	"	Daniel Maclise, R.A.
"	Lord Lyons.	"	Sir Frederick Pollock.
1859.	Thomas De Quincey.	1871.	Charles Babbage.
"	Henry Hallam.	"	George Grote.
"	J. H. Leigh Hunt.	1872.	Rev. F. D. Maurice.
"	Lord Macaulay.	"	Elizabeth O'Neill (Lady Becher).
"	James Ward, R.A.	"	Mary Somerville.
1860.	Earl of Aberdeen.	"	General Sir George Pollock.
"	Sir Charles Barry, R.A.	1873.	Charles Knight.
"	Marquess of Dalhousie.	"	Sir Edwin Landseer.
"	Anna Jameson.	"	David Livingstone.
1861.	H.R.H. Albert, Prince Consort.	1874.	Agnes Strickland.
"	Elizabeth Barrett Browning.	"	<i>B. Waller Procter.</i>
"	Lord Campbell.	1875.	Philip Henry, Fifth Earl Stanhope.
"	Sir James Graham.	"	Sir Charles Wheatstone.
"	Dr. Southwood Smith.	"	Sir J. Hope Grant.
"	Earl Canning.	1877.	Lady Stirling-Maxwell.
"	Duke of Sutherland.	1878.	Sir W. Stirling-Maxwell.
"	Sir Thomas Wyse.	"	Earl Russell.
1862.	Sir Benjamin Hawes.	1879.	Lord Lawrence.
1863.	W. M. Thackeray.	1880.	Chief Justice Erie.
"	Lord Lyndhurst.	"	Lord Stratford de Redcliffe.
"	Lord Clyde.	"	Mary Ann Cross.
"	Henry, Marquess of Lans- downe.	1881.	Lord Hatherley.
"	Sir James Outram.	"	The Earl of Beaconsfield.
1864.	Earl of Carlisle.	"	T. Carlyle.
"	Lord Ashburton.	1882.	Miss Stephens (Countess of Essex).
"	William Hunt.	"	Charles Robert Darwin.
"	W. S. Landor.	1883.	<i>Professor H. Smith.</i>
"	Duke of Newcastle.	1886.	Lord Cardwell.
"	J. R. McCulloch.		

BRIEF BIOGRAPHICAL NOTICES

OF

ARTISTS,

WITH REFERENCE TO THEIR WORKS IN THE GALLERY.

ABBOTT, Lemuel Francis. 1760-1803. Born in Leicestershire. * At the age of 14 he became a pupil of Frank Hayman. He exhibited at the Academy occasionally from 1788 to 1800.

Viscount Bridport; Herschel; Earl Macartney, and Sir George Staunton; Nelson; Nollekens, R.A.; Vancouver.

ABERCROMBY, Julia Janet Georgiana, Lady. Living amateur artist.
Queen Victoria.

ACQUERONE, L. Living artist.
Lord Nelson.

AIKMAN, William. 1682-1731. Born at Cairney, Forfarshire. Studied first under Sir John Medina, and then at Rome. Settled in London, 1723, and became acquainted with Kneller, whose style he imitated, and to whose practice he largely succeeded.

Duncan Forbes; Duke of Argyll.

ALCOCK, E. No particulars known.
Shenstone.

ALLAN, David. 1744-1796. Was born at Alloa, near Edinburgh, and studied in Foulis's academy at Glasgow. He went to Italy in 1764, and remained there until 1777, when he came to London and practised portrait painting. In 1780 he settled in Edinburgh, and became popular for his domestic subjects, chiefly scenes in humble life. He made designs for "The Gentle Shepherd," and also executed numerous etchings.

Sir William Hamilton.

ALLAN, Sir William, R.A., P.R.S.A. 1732-1850. History painter. Born at Edinburgh. Entered the school of the Royal Academy and exhibited his first picture in 1803. He is best known by his scenes from Scottish history and Russian life. He held the appointment of Limner to the Queen in Scotland.

Sir Walter Scott.

ALLSTON, Washington, A.R.A. 1779-1843. Born in South Carolina, and entered Harvard College, Massachusetts, 1796. Came to England in 1801, and at once entered the schools of the Royal Academy; was an exhibitor in 1802 and 1803. After three years study he went to Paris in 1804, and afterwards spent four years in Italy, the greater part of the time in Rome. He was elected an Associate of the Academy in 1818. He finally settled in his native country, and died at Cambridge Port, Massachusetts.

S. T. Coleridge.

ANGELIS, Peter. 1685-1734. Born at Dunkirk. Supposed to have come to England about 1712. He painted conversation pieces, landscapes, and still life.

Queen: Anne and Courtiers.

ASPER, Hans. 1499-1571. Born at Zurich. He painted portraits in the style of Holbein, and excelled also in game and flowers. A medal was struck to commemorate his talent. He died in poverty.

Vermilius.

ATKINSON, James. 1780-1852. Born at Darlington. Entered the Bengal Medical Service in 1833. Exhibited paintings in London. He published sketches in Afghanistan. Became Superintending Surgeon of the Army of the Indus. Died in London.

Macnaghten.

"S.B." No particulars known.

Robert Owen (crayons).

BACON, John, R.A. 1740-1799. Sculptor. Born in Southwark. In 1769 he gained the first gold medal awarded by the Royal Academy after its foundation, and the following year was elected an Associate. He practised with great ability and success as a portrait sculptor, and executed numerous public monuments in St. Paul's Cathedral, Westminster Abbey, &c. He died in Newman Street, and was buried at Whitefield's Tabernacle, Tottenham Court Road.

T. Gray.

BAILY, Edward Hodges, R.A. 1788-1867. Sculptor. Born at Bristol. Commenced his career as a modeller in wax. He came to London in 1807, and was admitted to Flaxman's studio; in 1809 he entered the schools of the Royal Academy. In 1817 he was elected an Associate and in 1821 a full member of the Academy, to which he was a frequent contributor of statues, busts, and fancy subjects. He died at Holloway.

Sir Thomas Lawrence, P.R.A. (bust).

BAIN, W. c. 1800-1862. A Scotch medallist. Born at Edinburgh. Worked under Chantrey in London, where he died.

Rennie.

BANKS, Thomas, R.A. 1735-1805. Sculptor. Born in Lambeth; apprenticed to a woodcarver, and at the age of 23 joined the St. Martin's Lane Academy to study from the life. He found employment under Kent, and in 1769 entered the schools of the Royal Academy, and obtained in 1772 the travelling studentship. He visited Rome and returned to England in 1779. In 1784 he was elected Associate, and in the next year a full member of the Royal Academy. He died in Newman Street.

Warren Hastings.

BARICOLO, F. No particulars known.

Benjamin Franklin.

BARKER, C. F. No particulars known.

Sir William Lee.

BARNARD. (Assistant of J. H. Foley, R.A.) No particulars known.

Thackeray.

BARRY, James, R.A. See his portrait in the Gallery.

His own portrait.

BARTOLOZZI, Francesco, R.A. 1725-1815. Engraver. Born at Florence. He came to England in 1764, and in 1768 became one of the foundation members of the Royal Academy. He engraved some excellent plates in the line manner, but is best known by his stipple prints after Cipriani and others, which obtained great popularity, and are very numerous.

In 1802 he went to Lisbon, where he died.

T. Cheesman.

BASIRE, James. 1730-1802. Was the son of an engraver and followed his father's profession. He was appointed engraver to the Society of Antiquaries and the Royal Society, and was a member of the Free Society of Artists. He executed the plates for the "Vetusta Monumenta," and other antiquarian works, as well as many fine portraits.

T. Gray.

BATONI, Pompeo. 1702–1787. Born at Lucca. He established himself at Rome, and in addition to many religious and historical pictures on a large scale, he produced an incredible number of portraits. He was in especial request among the English dilettanti who visited Italy. Many of his pictures are in this country, but he does not himself seem to have visited England.

Prince Charles Edward Stuart; Louise, Countess of Albany; Cardinal York.

BAUZIT. A watercolour artist. No particulars known.
Duke of Wellington.

BEACH, Thomas. 1738–1806. Born at Milton Abbas, in Dorsetshire, In 1760 he became a pupil of Sir Joshua Reynolds. He first exhibited at the Royal Academy in 1785, contributing portraits yearly up to 1790, and again in 1797. He died at Dorchester.
Woodfall.

BEALE, Mary. 1632–1697. One of the best female portrait painters during the 17th century. Daughter of a clergyman named Cradock, minister of Walton-upon-Thames; studied painting under Sir Peter Lely, and through his interest obtained many of the finest pictures by Van Dyck to copy from. She also copied the paintings and drawings by her master with great assiduity. Her husband, Charles Beale, possessed the manor and estate of Walton, in Buckinghamshire. He practised chemistry, and took great interest in the manufacture of colours. His pocket-books, containing notes of matters connected with art and artists, have proved of great value towards the history of painting at this period; they date from 1672 to 1681.

Mrs. Beale died in Pall Mall, and was buried in St. James's Church. Her son Charles also practised painting.

Charles II.; Cowley; Tillotson; Duke of Norfolk.

BEECHEY, Sir William, R.A. See his portrait in the Gallery.
Sir Francis Bourgeois; Paley (after Romney); George Ross; Mrs. Siddons; his own portrait; H.R.H. Duke of Kent.

BEHNES, William. Sculptor. Died 1864. Born in London, and when a child taken to Dublin, where he entered the schools of the Dublin Academy, and showed great abilities. He returned to London and acquired remarkable facility in drawing portraits on vellum. He first exhibited at the Royal Academy in 1815, and in 1819 finally adopted sculpture as a profession. He died aged above 70.

Dr. Arnold; Lord Stowell; George Tierney, M.P.

BEILLE, Nicholas Alexis Simon. c. 1674–1734. A celebrated French portrait painter, scholar of F. de Troy. He was professor of the Academy of Arts at Paris.

James Stuart, the Old Pretender; Ditto, ditto (miniature); John Law.

BENAZECH, Charles. 1767–1794. Born in London, the son of an artist. He is chiefly known by his historical compositions, some of which, including a set of scenes in the French Revolution, have been engraved. He exhibited at the Royal Academy in 1790 and 1791, and was a member of the Florentine Academy.

R. Westmacott.

BEWICK, William. 1795–1866. Born at Harworth, near Darlington At the age of 20 he came to London, and was accepted by Haydon gratuitously as his pupil. In 1826 he travelled in Italy, and excelled as a copyist. He afterwards resided in London, whence he removed to Houghton-le-Skerne, Durham, where he lived for many years until his death.

Patrick Nasmyth.

BINDON, Francis. Died 1765. A native of Ireland, in which country during the reign of George II. he painted many portraits. He was a gentleman of fortune and worked as an amateur.

Archbishop Boulter.

BOEHM, Joseph Edgar, R.A. Living sculptor.
*T. Carlyle; Dr. Johnson; Darwin; Lord Lawrence; Professor Smith
Lord Stratford de Redcliffe.*

BONOMI, Joseph. 1796-1878. Born in London. He studied at the Royal Academy and gained two silver medals. Travelled in Italy and Egypt, and remained 15 years in the east. He became one of the most distinguished authorities on Egyptology and hieroglyphics. In 1861 he was appointed curator of Sir John Soane's Museum, which office he held till his death. He died at Wimbledon Park.

Livingstone.

BOUCH. No particulars known.
Earl of St. Vincent.

BOXALL, Sir William, R.A. 1800-1879. Was born at Oxford, and studied at the Royal Academy. His earliest works were fancy subjects, but after visiting Rome in 1833, he devoted himself entirely to portrait painting, and enjoyed much patronage. He became an Associate of the Academy in 1851, and a full member in 1863. On the death of Sir Charles Eastlake in 1865 he was appointed Director of the National Gallery, and held that post until 1874, when he retired through ill-health. He was knighted by the Queen in 1871.

Copley Fielding.

BRIGGS, Henry Perronet, R.A. 1793-1844. History and portrait painter. Born at Walworth. Became a student of the Royal Academy 1811, and from 1814 was a constant exhibitor of portraits and historical subjects. His last known pictures were the Interview between the Spaniards and Peruvians, and Colonel Blood's Attempt on the Regalia. He was elected a Royal Academician in 1832.

Admiral Sir Edward Codrington.

BRIGSTOCKE, Thomas. 1809-1881. At the age of 16 he entered the drawing school of H. Sass, and became a pupil of H. P. Briggs, R.A., and also of J. P. Knight, R.A. Went to Egypt in 1847, where he painted Mehemet Ali. Some of his pictures are in the Oriental Club, London.

General Sir James Outram.

BROCK, Thomas, A.R.A. Living sculptor.
Faraday.

BROKER, Nicholas, and Godfrey PREST, Metal-workers (reign of Richard II.). According to the indenture published in Rymer's Foedera, between the King and Nicholas Broker and Godfrey Prest, citizens and coppersmiths of London, it is covenanted that Nicholas and Godfrey shall make two images [of the King and Queen] of copper and brass, gilt and crowned, with their right hands joined, &c., to be executed from an attested model within two years from Michaelmas 1395, at the charge of 400*l.* The indenture bears the date of 24th April in the 18th of Richard II. (A.D. 1395). See Neale's "Westminster Abbey," 4to., 1828, vol. 2, page 111, and Rymer's Foedera, vol. 7.

Richard II., and Anne of Bohemia.

BROMPTON, Richard. Died 1782. Was a pupil of Benjamin Wilson, and afterwards studied at Rome under Mengs; he settled in England about 1763, and after some years was appointed portrait painter to the Empress of Russia, and resided in St. Petersburg until his death.

Earl of Chatham.

BROWN, Mather. Died 1831. Was born in America, and came when young to England, and studied under Benjamin West. He obtained considerable patronage as a portrait painter, George III. and his Queen being amongst his sitters. He also produced many historical pieces, of which the best known is "Lord Cornwallis receiving as hostages the sons of Tippoo Saib." He died in Newman Street at an advanced age.

John Howard; Sir Francis Buller.

BROWNOVER, T. He practised portrait painting about the beginning of the 18th century, but no particulars are recorded of him.

John Locke.

BUCK, ADAM. Born at Cork. He exhibited portraits at the Royal Academy from 1795 to 1833; his works were chiefly in crayons, but he also painted in oil and miniature. Some graceful fancy subjects, designed by him, are known by the engravings.

Porteus.

BURBAGE, Richard. Died 1620. Was an actor in the reign of Queen Elizabeth, and performed many of the leading parts in Shakspeare's plays; his Richard III. was especially admired. He is also believed to have been an artist, and to have painted Shakspeare's portrait.

Shakspeare (Chandos).

BURTON, Sir Frederick W., R.H.A., F.S.A. Living artist. Director of the National Gallery.

Mary Ann Cross (George Eliot).

CAMPBELL, Thomas. 1790-1858. Sculptor. Born in Edinburgh, and apprenticed to a marble cutter. Developing a taste for art he was enabled to come to London and study in the schools of the Royal Academy. He went to Rome in 1818, and continued there until 1830, when he returned to England. He devoted himself chiefly to busts and portrait statues, by which he earned a considerable reputation, and amassed a large fortune. He died in London..

Lord George Bentinck; Mrs. Siddons.

CARPENTER, Margaret. 1798-1872. Born at Salisbury. Daughter of Captain Geddes. Married, in 1817, William Hookham Carpenter, who afterwards became Keeper of the Prints and Drawings in the British Museum. Her portraits, very numerous and equally varied, are very excellent.

Fraser Tytler; John Gibson; Bonington.

CARPENTIER, Adrien. Died c. 1778. Born in Switzerland. Came to London about the year 1760, and settled here as a portrait painter. In 1763 he was a member of the Free Society of Artists, and exhibited at the Spring Gardens Exhibitions. From 1770 to 1774 he sent portraits to the Royal Academy. He died at Pimlico at an advanced age.

Roubiliac.

CHANTREY, Sir Francis, R.A. See his portrait in the Gallery.

Canning; John Rennie; Kirke White; Benjamin West; himself (crayon drawing); Marquess of Londonderry.

CHINNERY, George, R.H.A. See his portrait in the Gallery.

Himself.

CLOSTERMAN, John. 1656-1718. Born at Osnaburgh, and received his first instruction from his father, also a painter. Went to Paris in 1679 and worked under De Troy. In 1681 he came to England, and painted draperies for Riley, in conjunction with whom he afterwards painted portraits, and at whose death he aspired to be the rival of Kneller. In 1696 he paid a visit to Spain, where he executed portraits of the King and Queen. Closterman obtained considerable employment in this country, and married

a young Englishwoman, who ruined him by her extravagance and then left him. He died in Covent Garden, and was buried there.

Duke of Marlborough; Queen Anne.

COELLO, Alonso Sanchez. 1515-1590. Born at Benifayró, in Valencia. Of his early history nothing is known, but in 1541 he made the acquaintance of Sir Antonio More, whom he succeeded as Painter in Ordinary to Philip II. He became a great favourite of that monarch, and was largely employed in painting the portraits of the royal family and members of the court. He also executed many important works in the Escorial, and altar pieces for churches and monasteries. Coello modelled his style upon that of Titian, whom he was considered closely to approach in excellence. He died at Madrid.

Philip II.

COOPER, Samuel. 1609-1672. The most distinguished painter of miniatures and an English-born artist. He was instructed by Hoskins, who was also very eminent in that line of art. He painted Cromwell several times, and also Charles II. and many distinguished persons, including Thomas Hobbes. He was induced to visit France, where he remained a long time and painted portraits on a somewhat enlarged scale. He sojourned afterwards in Holland, and died in London.

Cromwell.

COPLEY, John Singleton, R.A. 1787-1815. Born at Boston, United States, of Irish parents, and was self-taught. In 1774 he travelled in Europe, and the following year came to London, where he settled as a portrait and history painter. His two great works, "The Death of Chatham" and "The Death of Major Pierson," which obtained for him a great reputation, and were very popular, are now in the National Gallery. He was the father of Lord Chancellor Lyndhurst.

Lord Heathfield; Earl of Mansfield.

COEVUS, Joannes. fl. 1512-1544. This artist has been identified with Jan Rave, a native of Bruges, who, on coming to England, latinised his name. The few pictures recognised as his work give him a high position among the portrait painters of his time. See the *Archæologia* of the Society of Antiquaries of London, vol. xxxix., and Walpole's "Anecdotes," edited by Dallaway and Wornum, page 60.

Princess Mary; Henry Grey, Duke of Suffolk.

COSTANZI, Placido. 1688-1759. Born in Rome, and painted chiefly historical subjects. He was much employed in putting figures in the landscapes of other artists, particularly those of Orizzonte.

George Keith, Earl Marischal.

COSWAY, Richard, R.A. See his portrait in the Gallery.

His own portrait.

CURE, Cornelius and William. (Reign of James I.) Father and son. Sculptors of the tomb of Mary Queen of Scots, in Westminster Abbey. On the 31st August 1613, according to the "Pell Records," William Cure, the survivor, received the sum of 85*l.* 10*s.* in "full payment of 825*l.* 10*s.* for making the tomb of His Majesty's dearest mother." In an agreement for the monument of Sir Roger Aston, January 1611, he is designated "William Cure, Esq. of St. Thomas the Apostle in Southwark, master mason of His Majesty's Works." The painting on the tomb was performed by James Mauncy, or Manuty, as shown by the following entry in the same Records: "By order, dated 24th May 1616, to James Mauncy, painter, the sum of "265*l.*, in full satisfaction of the charges of painting and gilding of a "monument to be erected for the memory of His Majesty's most dearly-beloved mother." See preface to "Catalogue of Antiquities," &c. collected at Edinburgh in 1856, 8vo., by Albert Way, F.S.A. *Mary Queen of Scots.*

DAHL, Michael. 1656-1743. Born at Stockholm; received his earliest instruction in art from Klocke. At 22 years of age he arrived in England, and soon after proceeded to Paris, and spent three years in Italy. At Rome he painted Queen Christina, his former sovereign. In 1688 Dahl returned to England, where he painted the most distinguished Admirals for the King and a series of Beauties still preserved at Petworth.

Queen Anne with her son the Duke of Gloucester; George I.; George II.; James, Second Duke of Ormonde; Duke of Chandos; Lord Dartmouth; Joseph Addison; Cloudesley Shovel.

DANCE, Nathaniel, R.A. (afterwards Sir Nathaniel Dance Holland, Bart.) 1734-1811. Born in London, where his father was surveyor to the City of London and builder of the Mansion House. Studied under F. Hayman, and resided for some years in Italy. He was much distinguished as a portrait painter. Having acquired a large fortune by marriage with Mrs. Dummer he relinquished his profession, became a member of Parliament, and was made a baronet. He continued to exhibit as an amateur, and many of his portraits pass at the present day for the work of Sir Joshua Reynolds.

Earl Camden; Lord Clive; Arthur Murphy; Lord North.

DANDRIDGE, Bartholomew. Son of a house-painter; gained much employment as a painter of portraits and conversation pieces in the reign of George II. He died in the prime of life, but the exact date is not recorded.

Nathaniel Hook.

DAWE, George, R.A. 1781-1829. Born in London, and brought up as an engraver. Entered the Academy Schools in 1794, and at the age of 21 abandoned engraving and took to painting. He at first essayed historical subjects, but afterwards devoted himself to portraiture. He was elected an Associate in 1809 and a full member of the Royal Academy in 1814. He visited Russia in 1819, and is said to have painted 400 portraits there. He returned to England and died shortly afterwards.

Princess Charlotte; Dr. Samuel Parr.

DE BREDÁ, Charles Frederick. 1755-1808. A native of Sweden. Having received his first instruction in art at Stockholm, he came over to England to improve himself under Sir Joshua Reynolds, and painted many portraits here. He was a member of the Academy at Stockholm, and painter to the Swedish court. Charles XIII. commissioned him to paint the picture of his coronation, which was left incomplete at his death.

Clarkson; Watt.

DE CONING, Daniel. No biographical particulars known. He painted a full-length picture of Richard Watts, and a portrait of Sir John Leake, in the Guildhall at Rochester.

Lord King.

DE CRITZ, John. Died 1642. He was serjeant-painter to James I. and Charles I., and enjoyed a great contemporary reputation. He painted scenes for masques, as well as decorations and a few portraits.

Queen Elizabeth (Monumental effigy).

DE HEERE, Lucas. 1584-1584. Born at Ghent, the son of a statuary. Studied under Frans Floris. He was patronised by Philip II. of Spain, and paid several visits to England, where he painted the portraits of Queen Mary, Queen Elizabeth, and other distinguished persons. The monogram on his pictures, composed of the letters L.H.F., has frequently been mistaken for that of Holbein.

Lady Jane Grey.

DENNING, Stephen Poyntz. 1795-1864. Was a pupil of Mr. J. Wright, and painted miniatures. In 1821 he was appointed Curator of the Dulwich Gallery, and held that post until his death.

James Hogg.

DEVIS, Arthur William. 1763–1822. Was born in London; the son of a portrait painter, and received his first instructions from his father. He afterwards studied at the Royal Academy, where he gained a silver medal. At the age of 20 he accompanied an expedition projected by the East India Company, and was wrecked on the Pellew Islands. He afterwards visited China and India, returning to England in 1795. Here he resumed his profession, devoting himself largely to portraiture. He also painted some historic works, of which the most important was the "Death of Nelson," now at Greenwich Hospital.

Governor Herbert; Warren Hastings.

DEVONSHIRE, William Cavendish, fourth Duke of, K.G. 1720–1764. Amateur artist.

General Wolfe.

DICKINSON, Lowes. Living artist.

Cobden.

DOBSON, William. 1610–1646. See his portrait in the Gallery.

Sir H. Vane, the younger; himself; Quarles; Endymion Porter; Lord Fairfax; Earl of Newport and Lord Goring.

D'ORSAY, Count Alfred. 1798–1852. Was the son of a general in the French army, and married in 1827 a daughter of the Earl of Blessington. He devoted himself to painting and sculpture; his sketch-portraits and statuettes of the leading fashionable characters of the day were very popular. He resided long at Gore House, Kensington, and died at Paris.

Duke of Wellington.

DROESHOUT, Martin. A Dutch engraver, who resided in London in the early part of the 17th century. He was employed by the booksellers, chiefly upon portraits and frontispieces.

Shakspeare.

DRUMMOND, Samuel, A.R.A. 1763–1844. Born in London, and at the age of 14 went to sea; after a few years he left the service and devoted himself to art. He began by drawing portraits in chalk, and was engaged upon the "European Magazine." He first exhibited at the Academy in 1791, and gained some repute by his naval subjects, such as the "Death of Nelson," and "Battle of Trafalgar." His "Admiral Duncan receiving the Sword of Admiral De Winter" is at Greenwich Hospital.

Brunel; Mrs. Fry.

DURHAM, Joseph, A.R.A. 1814–1877. Sculptor. Was born in London, and showing a taste for art was apprenticed to a decorative carver. He afterwards worked in the studio of E. H. Baily, R.A. He produced many busts and portrait statues, and also some classical subjects. He was erected an Associate of the Academy in 1866.

Charles Knight; Sir George Pollock; Thackeray.

EARLOM, Richard. 1748–1822. Engraver and draughtsman; was born in London. He was a pupil of Cipriani, and became very eminent as a mezzotinto engraver. He worked chiefly after the old masters. His fruit pieces from Van Huysum are very excellent. His "Liber Veritatis," which consists of 200 plates after drawings by Claude, is also well known.

Wilkes.

ECCARDT, John Giles. Died 1779. A native of Germany. Visited England about 1740, and became a pupil of Van Loo. He painted Mrs. Woffington and Dr. Conyers Middleton. The Hon. Horace Walpole patronised him, and addressed a little poem to him called "The Beauties," 1746. Many of his paintings were at Strawberry Hill.

Countess de Grammont (after Lely); Conyers Middleton.

EDDIS, Eden Upton. Living artist.

Theodore Hook.

EDRIDGE, Henry, A.R.A. 1769-1821. Born at Paddington. At the age of 14 became a pupil of William Pether, and was afterwards a student at the Royal Academy. He first exhibited in 1786, when he gained the silver medal, and with it the notice of Sir Joshua Reynolds. He became celebrated for his beautiful pencil portraits, and also as a miniature and landscape painter. He was buried at Bushey.

Marquis of Anglesey; Lord Auckland; Southey.

EGMONT, Justus van. 1602-1674. Born at Leyden, and entered into the service of Louis XIII. and XIV. of France. Many of his portraits are engraved. He was one of the 12 original members of the French Academy founded in 1648. Egmont returned finally to Antwerp, and died there.

Algernon Sydney.

ENGLEHEART, Thomas. Sculptor and modeller in wax. He was a student of the Royal Academy, and in 1772 gained the Academy gold medal in competition with Flaxman. He exhibited busts, wax models, and medallions from 1773 to 1786.

Edward, Duke of Kent.

EVANS, Richard. 1785-1871. Copyist. He was for a while an assistant to Sir Thomas Lawrence, for whom he painted draperies and back-grounds. He lived many years in Rome, and during the latter part of his life resided at Southampton, where he died.

Sir Thomas Lawrence; Thomas Taylor; Lord Thurlow.

EVANS, William. Engraver and draughtsman. He was employed in making drawings for Alderman Boydell, and for Cadell and Davies' publications. In 1809 he engraved with much ability part of the "Specimens of Ancient Sculpture."

James Barry, R.A.

FAGNANI, G. 1819-1873. Born at Naples and studied in the Academy there; elected an academician in 1846. Painted likenesses of the Sultan and Ministers at Constantinople, and in New York painted the Presidents Taylor and Fillmore and many eminent statesmen. He died in New York.

Cobden.

FAITHORNE, William. 1616-1691. See his portrait in the Gallery.

Milton.

FANELLI, Francesco. Modeller and sculptor. Was a Florentine artist, and came to this country before 1640, in which year he called himself "Sculptor to the King." He was celebrated for his works in metal.

Charles I.

FERDINAND, Louis. 1612-1689. Portrait painter and engraver. Son of a distinguished French portrait painter named Ferdinand Elle. He rejected his father's second name, and adopted the first. Ferdinand was a member of the French Academy.

Dr. Thomas Burnet.

FERRERS, Benjamin. A deaf and dumb artist who died 1732. Known by a mention in the Supplement to Walpole's "Anecdotes," and by Latin verses addressed to his memory by Vincent Bourne. His portrait of Bishop Beveridge in the Bodleian Gallery has been several times engraved. He seems to have had some connection with Westminster.

Court of Chancery.

FISHER, William. Living artist.

W. S. Landor.

FLICCIUS, Gerbicus or Gerlach. Of this artist nothing more is known than the signature on a few portraits, and a small picture of himself and a friend named Strangeways, as fellow-prisoners, mentioned in Walpole's Anecdotes. (Addenda).
Archbishop Cranmer.

FOLEY, E. A. Sculptor. Born at Dublin. Brother of the eminent sculptor John Henry Foley, R.A. Died 1874.
Samuel Lover.

FOLEY, John Henry, R.A. 1818-1874. Sculptor. Born in Dublin, He first exhibited at the Royal Academy in 1839, and became an Academician in 1858. He excelled chiefly in portraiture, and produced many fine equestrian and other statues of public men. The group of "Asia" in the Albert Memorial in Hyde Park is by him, and the seated figure of the Prince Consort for the same was his last work. He died at Hampstead, and was buried in St. Paul's Cathedral.

Faraday; Procter.

FRANCIS, John. 1780-1860. Sculptor. Born in Lincolnshire, and brought up as a farmer. Having a taste for carving he turned his attention to art, and became a pupil of Chantrey. He was successful as a bust modeller, and devoted himself entirely to that branch of his profession. He exhibited at the Academy at intervals between 1820 and 1857.

Duke of Wellington; Earl Russell.

FRYE, Thomas. 1710-1762. Born in Dublin, and came early in life to London, where he settled as a portrait painter. He worked in oil, crayons, and miniatures, and enjoyed a considerable reputation. He also engraved some excellent heads, life size, in mezzotinto. In 1749 he established a porcelain manufactory at Bow, but it proved a failure, and he is believed to have died insolvent.

Bentham.

FÜGER, Friedrich Heinrich. 1751-1818. Born at Heilbroun, and when only a boy of 11 years, could paint miniatures without having received any instruction. He became a distinguished historical painter. He went to Vienna in 1774, and resided for eight years in Rome and Naples. In 1784 Füger was summoned to Vienna, and appointed Court painter and director of the Academy there.

Nelson.

S. G. Not yet ascertained.

Mrs. Mountain.

GAINSBOROUGH, Thomas, R.A. 1727-1788. Born at Sudbury in Suffolk. His earliest attempts were in landscape; but he established himself in London as a portrait painter before he was 16 years of age. His first instructors in figure drawing were Gravelot and Frank Hayman. Having married a young lady well connected, he retired first to Ipswich, and then in 1758 to Bath. He first sent to the Exhibition in London, in the year 1761. Thirteen years later he took up his residence in Schomberg House, Pall Mall, when he acquired such reputation as to be considered the rival of Reynolds in portrait, and of Wilson in landscape painting. He exhibited for the last time at the Academy in 1784, when unfortunately he took umbrage at the conduct of some members of the Council. He died in London, and was buried in Kew Churchyard.

Lord Amherst; G. Colman; Marquess Cornwallis; John, fourth Duke of Bedford; Stringer Lawrence.

GANGANELLI. Sculptor. No particulars known.

Professor Porson.

GELDORP, George. Was born at Antwerp, and practised portrait painting in this country. He became keeper of the pictures to Charles I., and was employed by Lely. He lived till after the Restoration, and was buried at Westminster.

Earl of Totnes.

GHEERAEDTS, Marc. 1561-1635. Son of an artist. Born at Bruges and painted portraits and landscapes. He arrived in England in 1580, after Zucharo had quitted it, and is said to have remained here till his death. A picture at Penshurst bearing his name is dated 1612.

Lord Burghley; Earl of Exeter; Mary, Countess of Pembroke; William Camden; The Conference of 1604.

GIBSON, John, R.A. See his portrait in the Gallery.

Kemble; Mrs. Jameson; himself.

GIBSON, Thomas. 1680-1751. Practised portrait painting in London during the first part of the 18th century, but retired about 1730 to Oxford. He subsequently returned to the metropolis, where he died. Many of his portraits are engraved.

Archbishop Wake.

GILBERT, John Graham, R.S.A. 1794-1866. Was born at Glasgow, the son of a West India merchant. In 1818 he came to London, and was admitted into the schools of the Royal Academy, where he gained a gold medal in 1821. He afterwards travelled in Italy, and on his return practised with great success as a portrait painter in London and Edinburgh. He was elected a member of the Scotch Academy in 1833, and died at Glasgow.

Sir Walter Scott.

GILLRAY, James. See his portrait in the Gallery.

Himself; William Pitt.

GOODERSON, T. Y. A copyist.

Lord Truro (after Grant, R.A.).

GORDON, Sir John Watson, P.R.S.A. 1790-1864. Born at Edinburgh. The son of a captain in the navy named Watson. He assumed the name of Gordon, and studied in the Trustees' Academy in Edinburgh, and afterwards settled there as a portrait painter. In 1827 he began to exhibit at the Royal Academy in London, of which body he became an Associate in 1841, and a full member in 1850, and the same year was elected President of the Royal Scotch Academy. He was also appointed the Queen's Limner in Scotland, and knighted. He died suddenly at Edinburgh.

Marquess of Dalhousie; De Quincey; Prof. John Wilson; Sir D. Brewster.

GOWER, Lord Ronald, F.S.A. Living artist.

The Earl of Beaconsfield.

GRANT, Sir Francis, P.R.A. 1803-1878. Born in Perthshire. The brother of General Sir Hope Grant, K.C.B.; originally intended for the bar. His peculiar talent for sporting subjects is best seen in his "Breakfast at Melton," exhibited in 1834, "The Melton Hunt," 1839, and "The Ascot Hunt." Elected Associate of the Royal Academy, and full member in 1851. He was chosen President and knighted March 1866. Died at Melton Mowbray, and interred there.

Lord Campbell; Sir E. Landseer, R.A.; Viscount Hardinge; Lord Macaulay; Sir J. Hope Grant.

GREEN, James. 1771-1834. Born at Leytonstone, where his father was a builder. He practised as a portrait painter, and was for several years an exhibitor at the British Institution and the Royal Academy. Died at Bath.

Sir John Ross; Stothard.

GREENHILL, John. 1649-1676. Born at Salisbury, and was a pupil of Sir Peter Lely. His heads in crayon were much admired. He died suddenly by an accidental fall in Long Acre, and was buried in St. Giles's Church.

Charles II.; Earl of Shaftesbury.

GUZZARDI, Leonardo. Portrait painter, of Palermo. He was employed by Sir William Hamilton and Lord Nelson.

Lord Nelson.

HALES. See **HAYLS.**

HALLS, J. J. Resided in early life at Colchester, and first exhibited at the Academy in 1791. He came to London in 1799, and was a constant exhibitor of portraits until 1827.

Lord Denman.

HAMILTON, Hugh Douglas, R.H.A. 1784-1806. Born in Dublin, and studied in the Academy Schools in that city. Coming to London he obtained much employment as a portrait painter, and the King and Queen sat to him. In 1778 he went to Italy, where he pursued his profession for many years. About 1791 he returned to Dublin and resided there until his death.

Countess Temple.

HAMILTON, William, R.A. 1751-1801. Born at Chelsea, and entered as a student at the Royal Academy in 1769. He painted history and subject pictures as well as portraits. He designed for Boydell's Shakspeare, Macklin's Bible, and many other publications. Elected an Associate of the Royal Academy in 1784 and an R.A. in 1789. He died in Dean Street, Soho.

John Wesley.

HANCOCK, Robert. 1731-1817. Born in Staffordshire, and studied under Ravenet. He was for some time employed as an engraver in the pottery works of his native county, but afterwards devoted himself to mezzotinto engraving. During the latter part of his life he resided at Bristol, where he drew small portraits in crayons.

Charles Lamb; Wordsworth; Southey; Coleridge.

HARDY, Thomas. Practised in London towards the end of the eighteenth century.

Horne Tooke.

HARLOW, George Henry. See his portrait in the Gallery.

Sir Henry Bishop.

HART, J. Living sculptor.

Dr. Southwood Smith.

HAYDON, Benjamin Robert. See his portrait in the Gallery.

Himself; Leigh Hunt; John Keats; Anti-Slavery Convention.

HAYES, John. 1786-1866. He was from 1820 a constant exhibitor of portraits at the Royal Academy. In his latter years he exhibited some subject pictures.

Agnes Strickland.

HAYLS, John. Died 1679. A clever portrait painter, a good copyist of Van Dyck, and regarded by his contemporaries as a rival to Lely. He lived in Southampton Street, Bloomsbury, and was much employed by Pepys, who frequently mentions him in his Diary. Hayls died suddenly, and was buried in St. Martin's Church.

Pepys.

HAYMAN, Francis, R.A. For biographical notice see page

Himself with Sir R. Walpole.

HAYTER, Sir George. 1792-1871. Son of Mr. Charles Hayter, author of a work on perspective and teacher of drawing to the Princess Charlotte of Wales. Admitted a student at the Royal Academy, where he received two medals. Visited Italy, and resided some time in Rome; returning to London in 1819. He had considerable occupation in portrait painting, and on the accession of Queen Victoria in 1837 was appointed Historical Painter in Ordinary to Her Majesty. In 1842 he received the honour of knighthood. He died in Marylebone Road, London.

Interior of the House of Commons, 1838.

HAYTER, John. Brother of the above. Born 1800. Living artist.
Sir B. Hallowell Carew.

HAYWARD, Miss Jane Mary. Born 1825. Living artist.
Rev. F. D. Maurice.

HAZLITT, John. 1768-1837. Miniaturist. Born at Wem, in Shropshire. He came to London shortly before 1788, and exhibited in the Royal Academy from that year to 1819. He died at Stockport.
Joseph Lancaster.

HAZLITT, William. 1778-1830. Commenced life as an artist, and in 1802 exhibited at the Academy a portrait of his father. He, however, early abandoned art in order to devote himself to literature, and became distinguished for his numerous critical writings. He died in Frith Street, Soho.
Charles Lamb.

HEAD, Guy. Born at Carlisle. Noticed by Sir Joshua Reynolds. Practised many years in Rome as a copyist. Returned to England after 1794, and died suddenly in London 1800.
H.R.H. Frederick, Duke of Sussex.

HEAPHY, Thomas. 1775-1835. Born in London. He first exhibited at the Royal Academy in 1800, and in 1808 became a member of the Water Colour Society. He held the appointment of portrait painter to Princess Charlotte of Wales, and was for some time a fashionable miniature painter. He was the founder and first president of the Society of British Artists, and subsequently an original member of the New Water Colour Society.
Lord Palmerston.

HICKEL, Karl Anton. 1745-1798. Born at Leipa, on the borders of Bohemia. He studied at Vienna, and enjoyed a pension from the Imperial Crown. After travelling in Switzerland he settled in Paris under the patronage of the Royal family, and Queen Marie Antoinette and the Princess de Lamballe frequently sat to him. At the downfall of the French monarchy he sought refuge in England, where he practised for some years as a portrait painter, and then retired to Hamburg, where he died.
House of Commons 1793; Charles James Fox.

HIGHMORE, Joseph. 1692-1780. Born in London, the son of a coal merchant. Studied under Sir Godfrey Kneller, and afterwards resided in Lincoln's Inn Fields, where he had a large practice as a portrait painter. He executed a series of portraits of the Knights of the Bath, and published a work on the painted ceiling of the Banqueting House at Whitehall. In 1761 he retired from the profession and died at Canterbury.
Richardson & Stebbing.

HILL, Thomas. 1661-1734. Was a pupil of Faithorne, and practised portrait painting in London. His works have sometimes been attributed to Hogarth, and many of them have been engraved. He died at Mitcham.
Wanley.

HILLIARD, Nicholas. 1547-1619. Son of Richard Hilliard, High Sheriff of Exeter in 1560. Nicholas became a jeweller, goldsmith, and miniature painter. He married Alice Brandon, daughter of the Chamberlain of London. He wrote an essay on miniature painting. His contemporaries extol his works very highly. He is mentioned by a French writer under the strange designation of "Oeillarde." Many of his miniatures are still preserved in the Royal Collection. He was buried in St. Martin's-in-the Fields, London.

Queen Elizabeth.

HILTON, William, R.A. 1786-1839. Son of an artist; born at Lincoln. Became a pupil of Raphael Smith, and in 1806 entered the Academy Schools. He first exhibited in 1803, and devoted himself to historical works, in which he evinced great ability. His "Christ crowned with Thorns" was purchased by the Directors of the British Institution in 1825, and is now in the Chantry Fund Collection. In 1813 he was elected an Associate of the Royal Academy, and in 1820 a full member. Among his best works are "The Crucifixion," now at Liverpool; "Editha finding the body of Harold," in the National Collection, and "The Angel releasing St. Peter." He was buried in the Savoy.

Keats.

HIRSCHMANN, Johann Leonhard. Died c. 1730. A native of Nuremberg. He practised portrait painting in England, and was an imitator of Kneller. Many of his works have been engraved. He died in Germany.

Princess Sophia.

HOADLY, Mrs. Sarah. Died 1748. Her maiden name was Curtis. She was a pupil of Mrs. Beale, and a professional portrait painter, but after her marriage to Dr. Hoadly, Bishop of Winchester, practised only as an amateur.

Bishop Hoadly; Whiston.

HOARE, William, R.A. 1706-1792. Was born at Eye, in Suffolk. He studied in London under Grisoni, an Italian artist, and afterwards went to Rome. After an absence of nine years he returned to England and settled at Bath, where he enjoyed a large practice as a portrait painter, and was usually known as "Hoare, of Bath." He was one of the foundation members of the Royal Academy.

Earl of Chesterfield; Henry Pelham; Pope; Earl Temple; Duke of Grafton; Duke of Newcastle.

HOGARTH, William. See his portrait in the Gallery.
Himself; Bishop Hoadly; Lord Lovat.

HOLBEIN, Hans. 1495-1548. Was born at Augsburg. The son of a painter. About 1515 he removed to Basle, where he became acquainted with Erasmus. In 1526 he came to England with an introduction from the latter to Sir Thomas More, who received him into his house. He soon after entered the service of Henry VIII., whose portrait he painted, as well as those of nearly all the prominent persons of his court. In 1538 and 1539 he made journeys abroad to take the portraits of the Duchess of Milan and Anne of Cleves for the King. In the former year he also re-visited Basle, but soon returned to this country. He died of the plague in London.

Henry VIII. and his Father; Edward VI. (Illustrative Photographs).

HOLBEIN. *After.*
Sir W. Butts; Sir Thomas More.

HOLLINS, John, A.R.A. 1798-1855. Born at Birmingham, and in 1822 came to London, where he practised painting in oil and miniature. In 1825 he travelled in Italy and returned in 1827, from which time he was a constant exhibitor of portraits and subject pictures at the Royal Academy; he was elected an Associate of that body in 1842.

Lord Tenterden (after Owen).

HONE, Nathaniel, R.A. See his portrait in the Gallery.
Himself; Horace Walpole; John Wesley.

HONTHORST, Gerard. 1592-1660. Born at Utrecht. Was a scholar of Abraham Bloemaert. He studied at Rome, and imitated the style of Caravaggio. The Italians gave him the name of "Delle Notti" from his love of candle-lights effects. After his return from Italy Honthorst visited England, where he was patronised by Charles I. He subsequently entered the service of the Prince of Orange, and settled at the Hague, where he died.

Elizabeth Princess Palatine; Elizabeth, Queen of Bohemia; Earl of Craven; Electress Sophia; James Harrington; Duke of Buckingham and family.

HONTHORST. *After.*
Ben Jonson.

HOPPNER, John, R.A. 1759-1810. Born at Whitechapel of German parents, and when a boy was a chorister in the Chapel Royal. Under the patronage of the Prince of Wales he became a very fashionable portrait painter, and was the rival of Lawrence. He was elected Associate of the Royal Academy in 1793, and a member in 1795. Some of his best works are at St. James's Palace. He was buried in the cemetery of St. James's Chapel, Hampstead Road.

Lord Grenville; W. Pitt; W. Smith, the actor.

HORNEBOLT, Luke. Died 1544. Born at Ghent, the son of Gerard Hornebolt, who was also an artist. He came with his father to England in the reign of Henry VIII., and was regularly employed as one of the king's painters. His sister Susanna, who followed the same profession, and resided in this country, was much patronised by the court. In his will he desired to be buried in St. Martin's-in-the-Fields.

Henry VIII.

HOSKINS, John. Died 1664. Miniature painter, of whose career but few particulars are known. He painted Charles I. and his Queen, and many of the nobility. His Nephews Samuel and Alexander Cooper became his pupils. He was buried in Covent Garden Church.

Prince Rupert.

HOWARD, Henry, R.A. 1769-1847. Born in London. He was a pupil of Philip Reinagle, R.A., and in 1790 gained both the gold and silver medals at the Royal Academy. He is chiefly known as a painter of poetic and classical subjects, but also practised portraiture. He became an R.A. in 1808, and in 1833 was elected professor of painting at the Academy. He died at Oxford.

James Watt; Hayley; Flaxman and Wife; Trimmer.

HUDSON, Thomas. 1701-1779. Born in Devonshire, and studied under Jonathan Richardson, whose son-in-law he became. He was the fashionable portrait painter of his day, but is now chiefly remembered as the master of Reynolds. He acquired considerable wealth, and formed a fine collection of drawings by the old masters. His best work is a large picture of Charles, Duke of Marlborough, and his family at Blenheim Palace.

Handel; Edward Willes; Matthew Prior (after Richardson); King George II.

HUMPHREY, Ozias, R.A. 1742-1810. Miniature painter. Born at Honiton. Studied in London, and afterwards practised at Bath. In 1764 he settled in the metropolis, where he soon attained to eminence. He became an Associate of the Academy in 1779, and an R.A. in 1791. He resided for three years in India, where he painted miniatures of the native princes. During his later years he devoted himself to crayon portraits, in which he was very successful.

Charles, Earl Stanhope; Joseph Strutt; O. Goldsmith.

HUNT, William. See his portrait in the Gallery.
Himself.

HUYSMAN, Jacob. 1656-1696. Born at Antwerp, and came early to England, where he painted the most distinguished ladies of the court. He executed the altar-piece at the German Chapel, St. James's, and there is a portrait of Isaak Walton by him in the National Gallery. He died in London.

Catherine of Braganza; Colonel W. Legge.

JACKSON, John, R.A. See his portrait in the Gallery.
Himself; John Hunter (after Reynolds); Sir John Soane; Miss Stephens; G. H. Harlow.

JERVAS, Charles. 1675-1789. Born in Ireland, and studied under Kneller. He visited Italy, and on his return married a rich widow, and was appointed painter to George I., and afterwards to George II. He was at the head of his profession, and the intimate friend of Pope and Addison. He made a large collection of works of art, which was dispersed at his death.

Queen Caroline; Pope and Martha Blount; Duchess of Queensberry; Dean Swift; William Duke of Cumberland.

JONES, George, R.A. 1786-1869. Son of John Jones, the mezzotinto engraver. He is chiefly known as a painter of battle pieces. His subjects from the Battle of Waterloo were very popular, and were awarded two premiums at the British Institution. He also painted a large picture of the banquet at the coronation of George IV., which has been engraved. He was elected an Associate of the Academy in 1822, and an R.A. in 1824, and afterwards filled the offices of librarian and keeper.

Sir Charles Napier.

JOHNSON VAN CEULEN, Cornelius. 1590-1665. Born of Flemish parents at Amsterdam, or, as some say, in England. He was engaged in the service of James I., and painted numerous portraits of him and his family. He resided here for 30 years, and many eminent persons sat to him. On the outbreak of the Civil War he retired to Amsterdam, where he died. In England he always signed his pictures *Johnson* or *Jonson*, elsewhere he is spoken of as *Janassen*.

Lord Dorchester; Lady Carleton; William III.; Sir E. Coke; Lord Coventry.

JOHNSON, Gerard or Garratt. In Dugdale's pocket-book of 1653 there occurs a memorandum that the busts of John Combe and William Shakespeare were made by Gerrard Johnson. See Dugdale's Diary, edited by William Hamper, 1827. From a return made in 1593 of all the strangers then abiding in London, published in the same volume, we obtain the following particulars: "Garratt Johnson and Mary his wife, householders. A "Hollander; born at Amsterdam; a tomb maker; 5 sons and 1 daughter, "all born in England; 26 years resident; a denizen; English Church; "4 journeymen, 2 prentices, and 1 Englishman at work. No servant. (St. "Thomas Apostle's Ward.)" Johnson must therefore have settled in England in 1567, or three years before Shakespeare was born.

Shakespeare (Monumental bust).

JOSEPH, George Francis, A.R.A. 1764-1846. Studied in the schools of the Royal Academy, and practised chiefly as a portrait painter; he also produced some historical subjects. In 1813 he was elected an associate of the Academy. He retired to Cambridge in 1834, and died there.

Spencer Perceval; Sir Stamford Raffles.

KAUFFMAN, Angelica, R.A. See her portrait in the Gallery.
Herself.

KERSEBOOM, Friedrich. 1632-1690. Born at Solingen, in Germany. He studied under Le Brun in Paris, and, after a residence of some years in Rome, settled in this country, where he obtained considerable employment as a portrait painter. He is referred to by Pepys, in a letter to John Evelyn, as "*Causabon*."

Hon. R. Boyle.

KETTLE, Tilly. 1740-1786. The son of a house painter, born in London. He studied at the Duke of Richmond's gallery and at the Academy in St. Martin's Lane. He went to the East Indies and returned about 1777. His portraits of Admiral Kempenfelt and Sir William Blackstone at Greenwich and Oxford are very favourable examples of his abilities. Not meeting with success in Eng. and he started again for the East, and died at Aleppo.

Warren Hastings.

KNAPTON, George. 1698-1778. Son of a bookseller and pupil of Richardson. Went to Italy and became portrait painter to the Society of Dilettanti.

Duke of Leeds.

KNELLER, Sir Godfrey, Bart. 1648-1723. Born at Lübeck, and studied at Amsterdam, where he received some instruction from Rembrandt. In 1674 he came to England, and was introduced to Charles II., who, on the death of Lely, appointed him State Painter, an office which he held under five successive sovereigns. He painted all the eminent men and women of his day, and amassed a large fortune. His 43 portraits of members of the Kitcat Club, and 10 "Beauties" at Hampton Court, are well known. He was knighted by William III., and created a baronet by George I. He died at Twickenham and was buried there.

Addison; Duke of Bedford; Congreve; Earl of Dorset; King James II.; Lord Jeffreys; Rachel, Lady Russell; James, Earl Stanhope; Viscount Torrington; Isaac Watts; Wren; George I.; Lord Somers; John Smith; Duchess of Marlborough; Thomas Betterton; Anne, Countess of Sunderland; Charles, Earl of Halifax.

KNELLER, School of.
Harley, Earl of Oxford.

LAGUERRE, Louis. 1663-1721. Born at Paris, and studied under Le Brun. He came to England in 1683, and was largely employed in decorating the ceilings and staircases in the mansions of the nobility. His best works are at Blenheim and Marlborough House. He was employed to repair Mantegna's cartoons of the Triumph of Julius Caesar.

Earl Cadogan.

LANDSEER, Sir Edwin. R.A. 1802-1873. Youngest son of John Landseer, the engraver. Born in Queen Anne Street, London. He received his first instruction from his father, and at the age of 14 was admitted a student at the Academy and was also an exhibitor. At the age of 24 he was elected an Associate, and in 1831 a full member. In 1873 he exhibited his last work, "An unfinished Sketch of the Queen." He had lived, since 1825, in the same house at St. John's Wood Road, where he died, and was buried in St. Paul's Cathedral.

John Allen; Sir Walter Scott.

LARGILLIÈRE, Nicolas. 1656-1746. Born at Paris and studied at Antwerp. At the age of 18 he came to England, and painted several pictures for Charles II.; he, however, soon left this country and settled in Paris, where he was largely employed as a portrait painter. He twice re-visited England. He was Director of the Academy at Paris, and died there.

Charles Edward Stuart; Cardinal York.

LARKIN. No particulars are known concerning this artist, except that he was employed by Lord Herbert of Cherbury, and that Anne Clifford, Countess of Dorset, in her Diary, mentions sitting to him in 1619.

Lord Herbert of Cherbury.

LAURENCE, Samuel. Died 1884, aged 73.
Charles Babbage; Capt. Sir Thos. Bourchier, R.N.; Thackeray; Wheatstone; M. J. Higgins, Sir F. Pollock.

LAWRENCE, Sir Thomas, P.R.A. See his portrait in the Gallery.
Thomas Campbell; Caroline, Princess of Wales; Elizabeth Carter; George IV.; Warren Hastings, 1811; Sir James Mackintosh; Samuel Rogers; Lord Thurlow; Wilberforce; William Windham; Earl of Eldon; Sir W. Grant; J. Fawcett; J. P. Kemble; Mrs. Siddons; Viscount Melville; himself.

LAWRENSON, Thomas. An Irish artist of whom little is known. He practised in London about the middle of the 18th century, and exhibited portraits with the Society of Artists from 1764 to 1773. He died after 1778.
John O'Keeffe.

LEAHY, Edward Daniel. 1798–1875. Born in London and exhibited at the Academy portraits and subject pictures from 1820 to 1853.
Rev. T. Mathew.

LEFÈVRE, or LE FEBURE, Claude. 1638–1675. Born at Fontainebleau, and studied the works of art in that palace. He painted flowers, history, and portraits; amongst the latter those of Louis XIV. and his Queen. He settled in England in the reign of Charles II., and was greatly esteemed. Two of his pictures are in the Louvre. He died in London.
Isaac Barrow.

LELY, Sir Peter. 1617–1680. The chief painter of the reign of Charles II. The name of his father, a captain of infantry, was Vander Faes. He was born at Soest, in Westphalia, and studied under Grebber at Haerlem. He came to England in 1648, and the King sat to him. Among his best portraits is one of Oliver Cromwell. During the reign of Charles II. he painted all the beauties of the court. He died suddenly whilst painting the Duchess of Somerset, and was buried in Covent Garden Church. The bust on his monument was carved by Gibbons, and his epitaph written by Flatman.

Duke of Albemarle; Duke of Buckingham; Duchess of Cleveland; Mary Davis; Sir Harbottle Grimston; Nell Gwynn; Jermyn, Earl of St. Albans; James, first Duke of Ormonde; Earl of Ossory; Prince Rupert; Anne, Countess of Shrewsbury; Thomas Stanley; Sir William Temple; Anne Hyde, Duchess of York; Charles II.; Countess de Grammont; Duke of Monmouth; Earl of Sandwich; Mrs. Middleton; Earl of Southampton; Hon. Roger North.

LESLIE, Charles Robert, R.A. 1794–1859. Born at Clerkenwell of American parents. He was elected an Associate of the Royal Academy in 1821, and a full member in 1826. Is best known by his subjects from Shakspeare, Cervantes, Goldsmith, &c. He wrote a life of Sir Joshua Reynolds which was completed by Tom Taylor.
Lord Holland.

LETHBRIDGE, Walter Stephens. 1771–1830. Miniature painter. Born at the village of Charlton in Devonshire, the son of a small farmer; apprenticed to a house painter, and was afterwards assistant to a travelling artist. After visiting the principal cities in England and Scotland he settled in London, and entered as a student of the Royal Academy, at which he exhibited without intermission from 1801 to 1829. In April 1830 he removed from London to Stonehouse, where he died in the May following.

Bishop Horsley; Dr. John Wolcot.

LEVEROTTI, Julian. Living English artist. Born 1844.
Robert Owen.

LINNELL, John. 1792–1882. Born in London. In the early part of his career he practised portraiture, but subsequently devoted himself exclusively to landscape art, in which he attained to great celebrity. He died at Redhill.

Sarah Austin; Sir R. Peel.

LIVESAY, Richard. Died 1828. Was a pupil of Benjamin West and practised in London towards the latter part of the 18th century, and about 1781 lodged with Hogarth's widow in Leicester Fields. He was drawing-master to George III.'s children, and painted some portraits of the Royal Family. He was afterwards drawing-master to the Royal Naval College at Portsmouth, and removed to Portsea in 1796.

Earl of Charlemont.

LOGGAN, David. 1680-1698. Born at Dantzig. Studied under Simon Vander Passe, and Hondius. Resided at London 1660, and worked both at Oxford and Cambridge. He was an excellent draughtsman and engraver.

Various engraved Portraits.

LONSDALE, William James. See his portrait in the Gallery.

Lord Brougham; Sir Philip Francis; Nollekens; William Sharp; Abraham Rees; Queen Caroline; Sir William Bolland; James Heath; himself; C. Morris.

LUCAS, John. 1807-1874. Born in London. He was a pupil of S. W. Reynolds, and began life as a mezzotinto engraver, but turned early to painting; he obtained a large practice as a portrait painter, and was a constant exhibitor at the Academy from 1828 until his death. Among his sitters were the Prince Consort and the Duke of Wellington.

Miss Mitford.

LUTTEREL, E. 1650-1710. Was born at Dublin and came early in life to London, where he at first studied for the law, but afterwards devoted himself to art. He began by drawing portraits in crayons, but on the invention of mezzotinto engraving took up the new art, and joined Isaac Beckett, with whom he made great improvements in the process, and produced many fine plates.

Samuel Butler; Archbishop Sancroft; Bishop Morley.

MACDONALD, Lawrence. 1799-1878. Sculptor; was born at Perth and went in 1822 to Rome, where he resided all his life. He devoted himself chiefly to portrait busts, of which he executed a great number. He was one of the founders of the British Academy at Rome.

Philip Henry, Earl Stanhope.

MACNEE, Sir Daniel, P.R.S.A., LL.D. Died at Edinburgh, 17th January 1882, aged 75.

Douglas Jerrold; J. R. McCulloch.

MANZINI. No particulars known.

Thomas Grenville.

MAROCCHETTI, Baron Charles, R.A. 1805-1867. Sculptor. Born at Turin of French parents. He studied for some years in Rome, and afterwards resided at Paris until the revolution of 1848, when he came to England. Here he was largely employed, and executed many important works, of which the best known is the equestrian statue of Richard I. He was elected an Associate of the Royal Academy in 1861 and a full member in 1866. He died at Passy, near Paris.

Lord Macaulay.

MASQUERIER, John James. 1778-1855. Born at Chelsea, of French parents, with whom he went to Paris in 1789, and became a pupil of Vernet. In 1792 he returned to England and entered the schools of the Royal Academy. In 1800 he made a sketch of the Great Napoleon, which was the first genuine likeness that had been seen of him in England. Masquerier then commenced a successful career as a portrait painter, and was a constant exhibitor at the Academy until 1823, when he retired upon a competence to Brighton, where he died.

Miss O'Neill.

MASON, Rev. William. 1725-1797. The well-known poet and divine, Canon of York, author of "Memoirs of Thomas Gray." He possessed, in addition to his literary talents, a taste for art, and painted the portraits of some of his friends.

Gray.

MAUBERT, James. Died 1746. A pupil of Gaspar Smits, called "Magdalen Smith," and was a distinguished copyist of portraits of English poets. Some of these, however, he painted from the life.

Dryden.

MENGES, Anton Raphael. 1728-1779. Historical painter. Born in Bohemia, the son of a Danish artist, who took him when young to Dresden. He was for some time Court painter to Augustus III. of Poland, and afterwards resided at Rome. Charles III. of Spain invited him to Madrid, where he executed some of his finest works both in oil and fresco. The best of his pictures in England is the altar-piece of All Souls College, Oxford. He wrote some works on art, which have been translated into English.

James Stuart; Sir C. Hanbury Williams.

MIGNARD, Pierre. 1610-1695. History and portrait painter. Born at Troyes, and studied at Rome, where he resided for 23 years. He then, at the request of Louis XIV., returned to France; and, on the death of Le Brun, was appointed first painter to the King, whose portrait he painted, as well as those of most of the members of his court. He also executed many historical works, among the most important of which are the 12 frescoes in the Gallery of St. Cloud.

Henrietta, Duchess of Orleans; Duchess of Portsmouth.

MIREVELDT, Michiel Janszen. 1568-1641. Was born at Delft, the son of a goldsmith, and studied under Jerome Wierix and Blocklandt. He was much patronised by the princes of the House of Nassau, and more than once invited to visit this country, but there is no proof of his having ever done so. He is said to have painted 5,000 portraits.

Elizabeth, Queen of Bohemia; Earl of Southampton; Sir Ralph Winwood; Elizabeth, Princess Palatine.

MOORE, Christopher, R.H.A. Sculptor. No particulars known.

Thomas Moore.

MORE, Sir Antonio. 1527-1575. Born at Utrecht, and studied under Jan Schoorel. Was employed by the Emperor Charles V., who sent him to London to paint Queen Mary's portrait previous to her marriage with Philip II. He remained here for some years, painting the portraits of many distinguished persons. He then returned with Philip to Spain, but having incurred the displeasure of the Inquisition, about the year 1560, fled to his native country, and practised at Utrecht, Brussels, and Antwerp. Some authorities say that he died at Antwerp, 1588.

Sir Thomas Gresham.

MORIER, David. 1705-1770. Painter of portraits, animals, and battle-pieces. Born at Berne. Came to England in 1748, and was introduced to the Duke of Cumberland. He was patronised by George I. and George II. The Duke of Cumberland settled a yearly pension upon him of 100*l.*, notwithstanding which he died in the Fleet Prison, and was buried at the expense of the Society of Incorporated Artists, in St. James's, Clerkenwell.

William, Duke of Cumberland.

MORLAND, George. See his portrait in the Gallery.

Himself.

MORTIMER, John Hamilton, R.A. See his portrait in the Gallery.

Himself.

MULRENIN, Bernard. 1803-. Miniature painter. Born in Sligo county, and first exhibited at the Royal Hibernian Academy in 1825.
Daniel O'Connell.

MURPHY, G. No particulars are recorded of this artist; but Bromley catalogues portraits by him painted about 1681.
Oliver Plunket.

MURRAY, Thomas. 1666-1724. Was born in Scotland, and came at an early age to London, where he studied under Riley. He was a successful portrait painter, and many of his works were engraved by the best contemporary artists.

William Dampier; Sir John Pratt.

MYTENS, Daniel. 1590-. Born at the Hague, and was a pupil of Rubens. He came to England in the reign of James I., and on the accession of Charles I. was appointed one of his painters. On the arrival of Van Dyck in this country, Mytens offered to depart; but the king detained him, saying that he would find occupation enough for both; after a while, however, he returned to Holland. The date of his death is uncertain. Many of his works are to be found in the Windsor, Knole, Hardwick, and other collections in this country.

Sir John Bramston; John King, Bishop of London.

NASMYTH, Alexander. 1758-1840. Born at Edinburgh, studied under Allan Ramsay, and after a residence in London spent several years in Rome. On his return to Edinburgh he painted portraits; but his chief inclination being towards landscape painting, he finally limited himself to that branch.

Burns.

NETSCHER, Gaspar. 1639-1684. Son of John Netscher, a sculptor and engineer. Born at Heidelberg. His father dying when he was a child, he was adopted and educated by a rich physician at Arnheim. After studying for a short time under Koster, a painter of still life, he became a pupil of Gerard Terburg. He chiefly excelled in conversational subjects on a small scale, of a similar class to those of his instructor. He was also very successful as a portrait painter. Walpole states that he was invited to England by Sir William Temple, but only stayed here a short time. He died at the Hague.

Queen Mary II.

NINI. Sculptor. No particulars known.
B. Franklin.

NOBLE, Matthew. 1818-1876. Sculptor. Was born at Hackney, near Scarborough, and was a pupil of Francis. He was engaged upon many public works, the best known of which are the statues of the Queen at St. Thomas's Hospital; Lord Derby, in Parliament Square; and Sir John Franklin, in Waterloo Place.

Peel; Etty.

NOLLEKENS, Joseph, R.A. See his portrait in the Gallery.
Charles James Fox; William Pitt.

NORTHCOTE, James, R.A. See his portrait in the Gallery.
Himself; Viscount Esmouth; Dr. Jenner.

OPIE, John, R.A. See his portrait in the Gallery.
Bartolozzi; Himself; Holcroft; H. Fuseli; Amelia Opie.

ODDRIY, P. A French artist, known only by his signature on a corresponding picture at Hardwick Hall.
Mary, Queen of Scots.

OWEN, William, R.A. 1769–1825. Was the son of a bookseller at Ludlow, and at the age of seven came to London, where he was admitted a student at the Royal Academy, and was also a pupil of Catton, R.A. He devoted himself to portraiture, in which he had a large practice, and held the appointment of portrait painter to the Prince Regent. In 1804 he was elected an Associate, and in 1806 a full member of the Royal Academy.

Wilson Croker; Earl of Rosslyn; Curran.

PARK, Patrick, R.S.A. 1809–1855. Sculptor. Born at Glasgow, and studied in Italy. In 1840 he came to London and exhibited for the first time at the Academy in that year. He chiefly devoted himself to modelling busts, in which he excelled. He died at Warrington.

Lord Jeffrey.

PARMENTIER, James. 1658–1730. Was the nephew and pupil of Sebastien Bourdon, and was born in France. He came to England in 1676, and was employed by La Fosse. William III. sent him to Holland to decorate his palace at Loo. He afterwards resided in Yorkshire, painting portraits and historical pieces. There are altar-pieces by him at Hull and Leeds. He died in London.

Saint Evremond.

PARTRIDGE, John. 1789–1872. Born at Glasgow, and went to London about 1814, where he studied under T. Phillips, R.A. He resided in Italy for a few years, and then settled in London as a portrait painter. He painted the Queen and Prince Albert several times, and held the post of Painter Extraordinary to Her Majesty.

Earl of Aberdeen; Meeting of the Fine Arts Commission.

PASSE, Crispin van de. Born c. 1560. A Dutch engraver, one of a family settled at Cologne, and of whom few particulars are recorded, though his works are numerous. The exact dates of his birth and death are uncertain. He resided for some years in England, and engraved many portraits, including those of Queen Elizabeth, James I., and other royal persons. He is believed to have left this country about 1635.

The Gunpowder Plot Conspirators.

PATCH, Thomas. An English artist, painter, caricaturist, and engraver. He was the first to engrave the works of Masaccio. He went to Italy on foot in 1750. Pictures by him are at Hampton Court and Holland House. Died at Florence, 1782.

Duke of Roxburghe.

PATON (or PATOUN), John. A record of this artist occurs in Penant's "Tour in Scotland," 1774, vol. I. p. 121. "Returned to Dumfries " where Mr. Hill, surgeon, favored me with the sight of the head of an old " lady, excellently painted, about forty years ago, by Mr. John Patoun, son of " a minister in this town. After painting three years in Scotland, about the " year 1730, he went to London, where he read lectures on the theory of his " art. At length was tempted to make a voyage to Jamaica, where he died " in a few weeks, leaving behind him the character of a good man and able " artist." His indenture of admission to the Edinburgh School of St. Luke, dated 18th October 1729, is still in existence.

James Thomson.

PEARSON, Mrs. Charles. 1799–1871. Her maiden name was Dutton, and she became the wife of Mr. Charles Pearson, M.P., the City Solicitor. She exhibited portraits at the Academy from 1821 to 1837, and again in 1842.

Viscount Combermere.

PELLEGRINI, Domenico. 1768– . Born at Venice, and studied art in that city and at Rome. In 1792 he came to England and resided for ten years in London, where he painted the portraits of many distinguished persons. He afterwards returned to Italy, and during the latter part of his life painted some historical subjects. His "Marriage at Cana" was engraved by Schiavonetti.

William Huntington.

PHILIPS, Charles. 1708-1747. Son of Richard Philips, a portrait painter. He had many distinguished sitters, including Frederick Prince of Wales, and Princess Augusta. Some good conversation pieces by him are to be seen at Windsor, Warwick Castle, and Knole.

Bishop Warburton.

PHILLIPS, Thomas, R.A. 1770-1845. Born at Dudley, and studied under Eginton, the glass painter at Birmingham. In 1786 he came to London and entered the schools of the Royal Academy. He at first attempted historical subjects, but afterwards devoted himself exclusively to portraiture, in which he obtained a large practice, and had many eminent sitters. He was elected an Associate of the Academy in 1804, a full member in 1808, and Professor of Painting in 1824. The lectures which he delivered in the latter capacity were published in 1832. He died in Great George Street.

Sir N. Tindal; Lord Thurlow; Blake; Faraday; Sir Francis Burdett; Byron; Chantrey; Dibdin.

PICKERSGILL, Henry William, R.A. 1782-1875. Born in London, and was a pupil of George Arnald, A.R.A. The first works he exhibited were historical subjects, but he soon devoted himself to portraiture, and, after the death of T. Phillips, R.A., became the fashionable portrait painter of the day. He was elected an Associate of the Academy in 1822, and a full member in 1826. He exhibited every year up to 1872, when he placed himself upon the retired list of Academicians. Many of his works are in the College Halls at Oxford.

Wordsworth; Godwin; Bentham; Matthew G. Lewis, M.P.; Hannah More; Stephenson; Talfourd.

PIERCE, Edward, junior. Statuary and architect; practised in the latter half of the 17th century. He was a pupil of Edward Bird, and for some time assistant to Sir Christopher Wren. His chief work is the monument to Lord Maynard, at Little Easton. He executed the statues of Sir T. Gresham and Edward III. for the old Royal Exchange, and also some busts.

Cromwell.

PINE, Robert Edge. 1742-1790. Was the son of John Pine, the engraver, and was born in London. In 1760 and 1763 he gained the Society of Arts' premiums of 100 guineas for his "Surrender of Calais," and "Canute and his Courtiers." He painted both portraits and historical subjects, and contributed to the Spring Gardens exhibitions and the Royal Academy. In 1782 he exhibited a collection of his illustrations to Shakespeare. Soon afterwards he went to America, and died at Philadelphia.

Garrick.

PITTS, William. 1790-1840. Sculptor. Was the son of a chaser in silver. First exhibited at the Academy in 1823, and produced many excellent classical groups and portrait busts. He modelled part of Stothard's "Wellington Shield," and Flaxman's "Shield of Achilles," and also executed many of the bas-reliefs for Buckingham Palace. He died by his own hand in a fit of depression.

Stephenson.

PLIMER. There were two brothers of this name, Andrew and Nathaniel, who were both miniature painters. The former was born at Bridgwater, in 1768, and died in 1837; the latter was born at Wellington, in 1751, and died in 1822.

Baron Dimsdale.

POND, Arthur. 1705-1758. Painter and engraver, F.R.S., F.S.A. He formed a large and valuable collection of drawings by the Old Masters, and excelled as a copyist.

Margaret Woffington.

POUTRAINE, or POWTRAN, Maximilian, afterwards Colte. A sculptor of considerable eminence. He received 170*l.* for his share in the monument of Queen Elizabeth, the colouring and ornamentation having been performed by De Critz. See a Privy Seal warrant, dated 1606, for payment of 140*l.* to Maximilian Poutrain, alias Coult. He was distinguished by the title of the *King's Master Sculptor*, and had, as such, a salary of 8*l.* a year. Lodge's "Illustrations of British History," 4th edition, 1791; "Cecil Papers," vol. III, page 319.

Queen Elizabeth.

POWELL, John. Was an assistant to Sir Joshua Reynolds, and copied his pictures in small size. He exhibited portraits occasionally at the Academy between 1778 and 1785.

William, Duke of Cumberland, after Sir Joshua Reynolds.

PREST, G., see BROKER, N.

PRIMAVERA, Jacopo. Medallist. Of this artist no personal history is known. He was probably one of the Italian artists attracted to the French Court through the encouragement of Francis I. He produced medallions of Catherine de Medicis, Francis Duke of Alençon, Philip de Bethune, and Charles de Lorraine. His profile portrait of Queen Elizabeth of England, bearing his signature, is a very fine work of art. See British Museum "Medallie Illustrations," 1885.

Mary Queen of Scots.

RÆBURN, Sir Henry, R.A. 1756-1823. Born at Stockbridge, near Edinburgh, and received his first instruction from David Martin, the portrait painter. Having married advantageously, at the age of 22 he repaired to London, and, by the advice of Sir Joshua Reynolds, proceeded to Rome. After two years' residence in Italy he returned to Edinburgh, and took the lead in his profession. In 1815 he became a member of the Royal Academy of London, and received the honour of knighthood from George IV. on his visit to Scotland in 1822. He was appointed the following year Limner to His Majesty in Scotland.

Francis Horner; Rev. John Home; Sir John Sinclair; Henry Mackenzie.

RAMSAY, Allan. 1709-1784. Son of the author of "The Gentle Shepherd"; born at Edinburgh. He studied in Italy, and afterwards settled in London. Through the influence of his countryman, Lord Bute, he was introduced to George Prince of Wales, who, on his accession to the throne, appointed him Court painter, and he executed numerous full-length portraits of that monarch and Queen Charlotte to the close of his career.

Earl of Chesterfield; Queen Charlotte; George III.; Lord Mansfield; Dr. Mead.

RAMSAY, James. 1784-1854. Commenced his art in London, and exhibited for the first time at the Academy in 1803. He was a successful portrait painter, and had many eminent sitters. In 1847 he retired to Newcastle-on-Tyne, where he died.

Thomas Bewick.

REYNOLDS, Sir Joshua, P.R.A. See his portrait in the Gallery. *Lord Ashburton; Earl of Bath; Blackstone; Admiral Boscawen; Earl Camden; Sir William Chambers; William, Duke of Cumberland; Viscount Keppel; William, Marquess of Lansdowne; Himself; Ed. Burke; Sir W. Hamilton; W. Windham; Edm. Malone.*

REYNOLDS, School of.

Burke; Goldsmith; Marquess of Rockingham.

RHODES. Died 1790. A native of Halton near Leeds, where he possessed some local celebrity. Pictures by him are dated 1774 and 1784. He was a schoolfellow of Smeaton. Died and was buried at Leeds.

Smeaton.

RICHARDS, Emma Gaggiotti. Italian. *Adelaide Procter.*

RICHARDSON, Jonathan. See his portrait in the Gallery.
Earl Cowper; Anne Oldfield; Pope; Prior; Steele; Lord Talbot; Virtue; himself.

RICHMOND, George, R.A. Living artist.
Lord Cranworth; Viscount Sidmouth; Lord Hatherley; Viscount Cardwell.

RIGAUD, Hyacinthe. 1659-1743. Born at Perpignan, the son of an artist. He came to Paris in 1681, and earned great celebrity as a portrait painter. He executed portraits of Louis XIV., and all the chief nobles of his court, as well as those of many illustrious foreigners. He also painted some historical pictures, and was a member of the French Academy. Many of his works have been finely engraved.

Viscount Bolingbroke.

RILEY, John. 1646-1691. Born in Bishopsgate, and received his earliest instruction from Fuller and Soest. He painted Charles II., and after the death of Lely, obtained much employment. He was appointed Court painter to William and Mary.

Bishop Burnet; James II.; William, Lord Russell; Waller; Lord Crewe, Bishop of Durham.

ROMNEY, George. 1734-1802. Born in Furness, Lancashire, and apprenticed to a cabinet-maker. After residing at Kendal and York, Romney established himself in London, 1762, where he obtained a premium from the Society of Arts for a picture of the Death of General Wolfe, and a second for an historical painting in 1765. He accompanied Osias Humphry to Rome, and on his return in 1775 became established as a favourite portrait painter in Cavendish Square. He afterwards removed to Hampstead, and finally retired to Kendal, where he died. He executed many portraits of Lady Hamilton.

Richard Cumberland; Flaxman; Lady Hamilton; James Harris, M.P.

ROSALBA, Carriera. 1675-1757. Born at Venice, and instructed in art by G. Diamantini. Practised chiefly in miniature and crayons, for which she became very celebrated. She practised her art at most of the principal courts of Europe, and was a member of the Academies of Rome, Bologna, and Paris. Her sight failed her some years before her death.

Cardinal York.

ROSSI, John Charles Felix, R.A. 1762-1839. Sculptor. Born at Nottingham, of Italian parents. He studied in London, and having obtained the travelling studentship of the Royal Academy, spent three years in Rome. He was elected an Associate of the Academy in 1798, and a full member in 1802. His chief works were the monuments to Lord Cornwallis and other military heroes in St. Paul's Cathedral. He was also employed at Buckingham Palace, and was Sculptor in Ordinary to George IV.

James Wyatt.

BOTHWELL, Richard, R.H.A. 1800-1868. Born at Athlone, and studied at Dublin, where he was elected a member of the Irish Academy. He afterwards came to London, and was employed by Sir Thomas Lawrence. From 1830 to 1847 he exhibited portraits at the Royal Academy, among others that of the Duchess of Kent. He then left London, and resided chiefly abroad until his death, which took place at Rome.

Viscount Beresford; Huskisson.

ROUBILIAC, Louis François. c. 1703–1762. Sculptor; born at Lyons, and was a pupil of Balthazar at Dresden. He settled in England, and was largely employed upon monumental works, some of the best of which are in Westminster Abbey. His statue of Shakspeare in the British Museum is well known. He died in London, and his funeral was attended by Reynolds and Hogarth.

Hogarth.

ROUW, Peter. 1771–1852. Gem engraver and modeller. Exhibited at the Royal Academy from 1795 to 1840, and gained a great reputation for his medallic portraits; Princess Charlotte and other distinguished persons sat to him.

James Watt.

RUSSEL, Theodore. 1614– . Was the son of a jeweller at Bruges, and the nephew of Cornelius Jonson, with whom he lived several years, and afterwards with Van Dyck, whose pictures he copied. He was much employed in England, and some of his portraits are in the Royal collections.

Sir John Suckling (after Van Dyck).

RUSSELL, Lady Arthur. Living amateur artist.

Sarah Austin.

RUSSELL, John, R.A. 1744–1806. Was the son of a bookseller at Guildford, and studied under Cotes, R.A. He worked chiefly in crayons, in which he greatly excelled, and was appointed Portrait Painter in Ordinary to the King and the Prince of Wales. He was elected an Associate of the Academy in 1772, and an R.A. in 1788.

Rev. William Dodd; Richard B. Sheridan; W. Wilberforce.

SCHAAK, J. S. C. A portrait painter, who resided some years in College Street, Westminster, and was an exhibitor from 1765 to 1769. There is a pleasing portrait by him of Lady St. Aubyn, which was exhibited at Exeter in 1873.

Charles Churchill; General Wolfe.

S. B. Not yet identified.

Robert Owen.

SCHEFFER, Ary. 1795–1858. Historical painter. Was born at Dordrecht, the son of an artist. In 1811 he went to Paris, and studied under Pierre Guerin. In 1822 he produced his first great work, "The Shades of Paolo and Francesca appearing to Dante," which established his fame. His "Faust and Marguerite," and "Beatrice and Dante," show that his style was an innovation upon the classic school of David. He also painted portraits and some scriptural subjects. Died at Argenteuil, near Paris.

Dickens.

SEEMAN, Enoch. 1694–1744. Son of Isaac Seeman, a portrait painter at Dantzic, who brought him when young to London. Here he painted many portraits, some of which have been engraved.

Queen Caroline.

SERRES, Dominic, R.A. 1722–1793. *See* his portrait in the Gallery. *Sketch of himself.*

SEVERN, Joseph. Died 1879. Studied at the Royal Academy, and first exhibited in 1819, in which year he also gained the gold medal. He went to Rome, and is chiefly remembered as the friend of Keats. They are both buried in the Protestant cemetery in Rome.

Keats.

SHACKLETON, John. Died 1767. Succeeded Kent, as principal painter to George II. He was one of the Artist Committee of 1755, appointed to establish a Royal Academy, and exhibited portraits with the Free Society in 1766.

King George II.

SHARPLES, Mrs. Died 1849. Was a native of Birmingham, and married an artist who emigrated to America. There they both practised portrait painting, and at the death of her husband Mrs. Sharples returned to England, and pursued her art, first at Bath and afterwards at Bristol, where she died. She left all her property to establish an art institution at Bristol.

Priestley; Washington.

SHEE, Sir Martin Archer, P.R.A. 1769-1850. Was born at Dublin, where his father was a merchant, and studied at the School of Design in that city. In 1788 he came to London, and settled there as a portrait painter. He became an Associate of the Academy in 1799, and in the following year a full member. In 1830 he succeeded Lawrence in the office of President and was knighted. In addition to his artistic talents he was the author of many literary productions.

Picton; T. Morton; Denman.

SINGLETON, Henry. 1766-1839. Born in London. Was instructed by his uncle, a miniature painter, and gained the Academy gold medal in 1788. He chiefly painted historical pieces, and was largely employed as an illustrator of books. His "Death of Tippoo Saib," and "Surrender of Tippoo's sons," are well known through the engravings.

Earl Howe.

SLATER, Joseph. Portrait draughtsman. He exhibited drawings at the Royal Academy from 1806 to 1833.

Edward Irving.

SLAUGHTER, Stephen. Died 1765. Practised portrait painting in Ireland, between 1730 and 1740. He succeeded Walton as keeper of the King's pictures, and died at Kensington.

Sir Hans Sloane.

SMIBERT, John. 1684-1751. Born in Edinburgh. Studied under Sir James Thornhill, and visited Italy. He went out to Rhode Island, and settled at Boston, where he died.

Bishop Berkeley.

SOEST, Gerard. 1637-1681. Was born at Westphalia, where he received his art education. He came to London about 1656, and obtained much employment there as a portrait painter. There is a good whole length by him of Lord Mayor Sheldon at Drapers' Hall, and a head of Dr. John Wallis at the Royal Society.

Colonel Blood.

STEPHANOFF, Francis Philip. 1788-1860. Subject painter. Born in London, where his father, a Russian artist, had settled. He practised both in oil and water colours. He executed the costume portraits for the large work "The Coronation of George IV." Many of his pictures have been engraved. He died at West Hannam, in Gloucestershire.

Princess Charlotte.

STEVENS, John, R.S.A. 1793-1867. Was born at Ayr, and came early to London, where he studied in the schools of the Royal Academy. After practising portrait painting for a time in his native city, he went to Italy, and resided at Rome during the greater part of his life. In 1831 he exhibited at the Academy "Pilgrims at their Devotions in an Italian Convent." He died at Edinburgh.

Sir Charles Bell.

STEWARTSON, Thomas. 1781-1859. Was born at Kendal, and studied in London under Romney. He first exhibited at the Academy in 1804, and was much employed in portraiture. He painted George III. and his Queen, and George Canning, and held the post of portrait painter to Queen Caroline.

Grote.

STONE, Henry, known as "Old Stone." Died 1658. Painter and statuary. Was the eldest son of Nicholas Stone, the sculptor. He resided many years abroad, and at Rome received some instruction from Bernini. He returned to England in 1642, and practised both sculpture and portrait painting. He made some excellent copies from Titian and other Italian masters, which have passed as originals.

Inigo Jones.

STOOP, Dirck. 1612-1686. Was born in Holland, and practised for some time at Lisbon, whence he came to England in the suite of Catherine of Braganza in 1662. He painted battle and hunting pieces and views of sea ports, but is best known as an etcher. His chief work in this class is a set of eight plates, representing the procession of Queen Catherine from Portsmouth to Hampton Court. He died in England.

Catherine of Braganza.

STUART, Gilbert. 1754-1828. An American portrait painter, born in Rhode Island. He came early to England, and was received into the studio of Benjamin West. He attained considerable reputation in his profession, and returned to America in 1793, where he resided chiefly at Philadelphia and Washington. His portrait of Washington is his best work.

Kemble; Benjamin West; John Hall; B. West; Woollett; G. Washington.

SWINTON, James Rannie. 1816-1888.

Mrs. Somerville.

TALFOURD, Field. 1815-1874. Born at Reading. First exhibited at the Academy in 1845, and continued to exhibit portraits and landscapes at intervals until his death. He was a brother of Mr. Justice Talfourd.

Eliz. B. Browning.

TATHAM, F. Sculptor. No particulars known.

Lord Eldon.

TILLEMANS, Peter. Born at Antwerp, 1684. Came to England in 1708. Successful as a painter of small full-length portraits of sportsmen and animals, racing scenes and country houses. Died 1734.

Compare picture of the Court of Chancery.

TILT, F.A. No particulars known.

Sir W. Erle.

TOREL, William, Goldsmith. (Reign of Edward I.) The maker of the metal effigies of Henry III., and Queen Eleanor, in Westminster Abbey. He is styled "Master William Torell." In 1291 he received 50 marks for work on the Queen's image, and in the next year was employed on two statues, one of the Queen and the other of a King, for which he received in several payments 35*l.* and 37 marks. In the accounts of Hugh de Kendal, in pursuance of a writ of the King, dated at Ashridge on December 27th, 1290, appears a claim of allowance for 40 marks paid by him to Master W. Torell, "maker of the image of King Henry," in part payment, and afterwards of a small sum for making a scaffold for the tomb of King Henry. See "Archæologia," vol. 29, p. 189-91, and "Gleanings from Westminster Abbey," by Gilbert Scott, 1863, p. 148.

Henry III. and Queen Eleanor.

TORRIGIANO, Pietro. 1474-1522. An eminent Florentine sculptor, who visited England in the reign of Henry VIII.; he was employed by the latter on various works, the most important of which was the tomb of Henry VII. in Westminster Abbey. He afterwards went to Spain, and resided at Granada, where some of his finest works were produced. It is stated by

Vasari that, in a fit of passion, he destroyed a figure of the Virgin which he had carved for the Duke d'Arcos, and that for this act of impiety he was condemned to death by the Inquisition, and only escaped the stake by starving himself to death in prison.

Elizabeth of York; Henry VII.; The Lady Margaret.

TREZZO, Jacopo da. A distinguished Italian medallist.
Philip and Mary.

TUER, Herbert. Died 1680. His father and grandfather were English clergymen, and his mother was a niece of George Herbert, the poet. After the death of Charles I., he retired to Holland, where he practised portrait painting. He executed many small portraits of his own family, which are still in England. He is believed to have died at Utrecht.

Sir Leoline Jenkins.

VAN BLEECK, Richard. 1670-c. 1733. A Dutch portrait painter; born at the Hague. He paid frequent visits to this country in the practice of his art, and died here. He was the father of Peter Van Bleeck, the mezzotint engraver.

Sir John Holt; Sylvester Petyt.

VANDERBANK, John. 1694-1739. Son of Peter Vanderbank, the engraver. He was born in England, and was much employed in portraiture in the reigns of Anne and George I. He headed the seceders from Sir J. Thornhill's Academy, and established one of his own, in which he introduced the living model. Died in Holles Street, Cavendish Square.

Samuel Clarke; Sir Isaac Newton; Sir W. Lee.

VAN DER PLAAS, Pieter. 1647-1704. Painter, sculptor, and engraver. Worked in Amsterdam.
Milton.

VANDYKE, Peter. 1729- . Born in Holland, and was a descendant of the great Van Dyck. He came to England at the invitation of Sir Joshua Reynolds, and was his assistant for some years. He afterwards practised with success as a portrait painter, and exhibited with the Incorporated Society of Artists and the Free Society. His portrait of Coleridge has been engraved.

Coleridge; Southey.

VAN DYCK, Sir Antony. 1599-1641. Born at Antwerp, and studied first under H. Van Balen, and afterwards under Rubens, whose favourite pupil he became. He spent some years in Italy, where he earned a great reputation, and in 1632 came to England. Here he was much employed by Charles I., who made him his Court painter and knighted him. During his residence in this country he painted most of the eminent persons of the day. He married Mary Ruthven, a grand-daughter of Earl Gowrie, and resided at Blackfriars, where he died in the prime of life, and was buried in St. Paul's Cathedral.

Sir K. Digby.

VAN DYCK, after.

Children of Charles I.; James, Earl of Derby; Henrietta Maria; Laud; Algernon Percy, Earl of Northumberland; Edward, Lord Lyttelton; Lord Hopton.

VAN LOO, Jean Baptiste. 1684-1746. Born at Aix, in Provence; the son of an artist. At an early age he painted altar-pieces at Toulon and other towns, and afterwards studied at Rome under B. Luti. He was employed to restore Primaticcio's pictures at Fontainebleau. In 1787 Van Loo came to England, where he earned great popularity, and, according to Walpole, was more largely employed than any other artist of the time. He retired, in 1742, to Paris, and died in his native town.

Viscount Cobham; Lord Hervey; Sir Robert Walpole.

VAN SOMER, Paul. 1576-1621. Born at Antwerp, and afterwards resided with his brother at Amsterdam. It is not known in what year he came to England, but, according to Walpole, was certainly here as early as 1606. A portrait of James I. by him is dated 1615. He was buried at St. Martin's-in-the-Fields, London. His portraits of the Earl and Countess of Arundel at Arundel Castle, dated 1618, are very good.

James I.; Anne of Denmark; Lord Bacon; Countess of Southampton.

VAN SOMER, *School of.*
Henry, Prince of Wales, son of James I.

VON ANGELI, Professor Heinrich. Living German artist.
Queen Victoria.

WALKER, Robert. *See his portrait in the Gallery.*
Ireton; Lambert; Cromwell; Faithorne; himself.

WALTON, Henry. No particulars known.
Marquess of Lansdowne.

WALTON, John Whitehead. Living artist.
Joseph Hume, M.P.

WARD, Edward Matthew, R.A. 1816-1879. Historical painter, born in Pimlico. He was admitted a student of the Royal Academy in 1834 and afterwards visited Rome, where he resided for three years. He first exhibited at the Academy in 1839, and amongst the best known of the works which he subsequently produced may be mentioned "Dr. Johnson in Lord Chesterfield's Ante-room," "The South Sea Bubble," and "The Last Sleep of Argyll," and various scenes connected with the French Revolution. He was elected an Associate of the Academy in 1846, and a full member in 1855. In 1852 Mr. Ward was commissioned to paint eight frescoes for the corridor of the new House of Commons. He died at Windsor.

Maclise, R.A.

WARD, James, R.A. *See his portrait in the Gallery.*
Himself.

WATTS, George Frederick, R.A. Living artist.
Lord Lyndhurst; Lord Lyons; Lord Stratford de Redcliffe.

WEBBER, John, R.A. 1752-1798. Landscape painter. Was born in London; the son of a Swiss sculptor. He studied in Paris, and afterwards at the Royal Academy. In 1776 he was appointed draughtsman to the last expedition of Captain Cook, and on his return published views of the places he had visited. He was elected an Associate of the Academy in 1785, and a full member in 1791. His drawing of the death of Captain Cook was engraved by Bartolozzi and Byrne.

Captain Cook.

WEEKES, Henry, R.A. 1807-1877. Born at Canterbury, and studied under Behnes, and in the schools of the Royal Academy. He then became assistant to Chantrey, with whom he remained until the death of the latter. He devoted himself almost exclusively to portrait busts, in which he attained to great excellence. He became an Associate of the Academy in 1857, and an R.A. in 1863; he was also for some years Professor of Sculpture at the Academy.

Dean Buchland.

WHEATLEY, Francis, R.A. 1747-1801. Born near Covent Garden, and studied first at Shipley's School, and then at the Royal Academy, Decorated Vauxhall Gardens. Went to Dublin for some years. Excelled in complicated figure subjects. Died in London.

Military Encampment.

WHIET, George. 1671-1734. Mezzotinto engraver.
Dr. Isaac Watts.

WHIET, Robert. 1645-1704. Portrait draughtsman and engraver. Born in London. He was a pupil of David Loggan, and, like him, celebrated for his highly finished pencil drawings on vellum. He engraved a great number of portraits, which are all done from the life and very valuable as accurate likenesses of the persons represented.

Duke of Leeds; Titus Oates; Sir G. Treby.

WILKIE, Sir David, R.A. See his portrait in the Gallery.
Himself; A. Raimbach.

WILLIAMS, John Michael. Died c. 1780. Is said to have been a pupil of Jonathan Richardson, and practised successfully as a portrait painter in the middle of the 18th century. He exhibited with the Incorporated Society in 1761. Many of his works have been engraved.

James Gibbs.

WILLIAMSON, Francis J. Living sculptor.
Sir W. and Lady Stirling-Maxwell.

WILSON, Benjamin. 1721-1788. Born at Leeds, and came early to London, where he studied art. In 1748 he visited Ireland, and returning to the metropolis two years after, established himself in Great Queen Street, and became a fashionable portrait painter. He succeeded Hogarth as serjeant painter. Wilson was a very clever etcher, and copied many of Rembrandt's works.

James Parsons, M.D.

WILSON, Richard, R.A. 1714-1782. Was the son of a Welsh clergyman, and studied in London under Thomas Wright. He practised portraiture for some time: but after visiting Italy, where he spent nearly six years, devoted himself entirely to landscape painting, in which he attained to great eminence. On the foundation of the Royal Academy he was nominated one of the original members, and contributed regularly to the exhibitions; he failed, however, to obtain patronage, and endured great poverty. Towards the end of his life he succeeded to some property at Llanberis, in Wales, where he died.

Princes George and Edward Augustus of Wales.

WINTERHALTER, Franz Xavier. 1802-1873. Born at Menzenschwand, in the Black Forest, and studied at Munich and Rome. About 1834 he went to Paris, where he settled as a portrait and genre painter. He obtained a large amount of court patronage, and visited London and other European capitals, where he painted the portraits of many royal and official persons. He obtained first-class medals at Paris in 1837 and 1855, and was an officer of the Legion of Honour. He died at Frankfort.

Albert, Prince Consort.

WISSING, William. 1656-1687. Born at Amsterdam, and studied at the Hague under Doudyn. After residing a short time in Paris, he came, about 1680, to England, and was employed by Lely. After the death of the latter he was much patronised, and became a formidable rival to Kneller. James II. made him his principal painter, and he executed portraits of many royal personages. He died at Burghley, the residence of Lord Exeter. See also notice under Duke of Monmouth, page 242.

Lord Cutts; Duke of Monmouth; Prince George of Denmark; Mary of Modena; Mary II.

WOLLASTON, J. 1672-. Was born in London, and painted portraits. He was also a musician, and performed at Britton's concerts. He died in the Charterhouse at an advanced age.

Thomas Britton.

WOLLASTON, John. Painted portraits of Whitefield and others, which have been engraved, and in 1772 went to America, where he settled, and practised his art in Virginia and Maryland.
Whitefield.

WONDER, Pieter Christoph. of Utrecht. See page 517. *Collective Portraits of. Patrons of Art.*

WOOLNER, Thomas, R.A. Living sculptor.
Cobden.

WOOD, John. 1801-1870. Studied in Sass's Academy and afterwards at the Royal Academy. Painted historical and scriptural subjects with great promise. He suffered long from failing health.
John Britton.

WOOLNOTH, Thomas A. Born in 1790, and painted the portrait of Lord Chief Justice Campbell in 1851. No other particulars are recorded.
Lord Campbell.

WORLIDGE, Thomas. 1700-1766. Portrait painter. He practised chiefly at Bath, drawing portraits in pencil or Indian ink in miniature size. He is now best known by his etchings, which are very numerous; among them is a large plate of the Oxford Commemoration of 1761, containing a great number of figures.
George II.

WRIGHT, Joseph, A.R.A., of Derby. See his portrait in the Gallery.
Arkwright; Erasmus Darwin; Himself.

WRIGHT, Joseph Michael. Died 1700. Was born in Scotland, and studied under Jamesone. He came when young to England, and afterwards spent some years in Italy. He painted the portraits of many distinguished persons, including Prince Rupert, and a set of the Judges for the Corporation of London. In 1686 he accompanied Lord Castlemaine on his embassy to Italy, and published an account of it. His portraits have great merit, and are frequently attributed to Lely.
Hobbes.

WYCK, John. 1640-1702. Was the son of Thomas Wyck, called "Old Wyck," and was born at Haerlem. He came to England with his father, and painted battle and hunting pieces, in some of which portraits are introduced. His "Battle of the Boyne" and "Siege of Namur" were engraved by Faber. He settled in this country, and died at Mortlake.
Duke of Marlborough.

ZINCKE, Christian Frederick. 1685-1767. Miniature painter; born at Dresden; the son of a goldsmith. Came to England in 1706, and studied under Boit. He obtained much employment, and was patronised by the royal family; the Prince of Wales appointed him his cabinet painter. He practised in enamel, and his works are greatly valued; they fetched very high prices at the Strawberry Hill sale. In 1746 his eyesight failed him, and he retired to South Lambeth, where he died.
Thomas Winnington.

ZOFFANY, John, R.A. See his portrait in the Gallery.
Sir Elijah Impey; Earl of Sandwich; Himself.

ZORNLIN, Georgiana Margareta. 1800-1881. Amateur artist.
B. R. Haydon.

ZUCHARO, Federigo. 1543-1609. Was born at St. Angelo in Vado, and was employed by Pope Gregory XIII. Having quarrelled with the Pope's servants, he retired to France, and entered the service of the Cardinal of Lorraine. In 1574 came to England, where he painted Queen Elizabeth and many of the chief persons of her court. After residing here a few years he returned to Rome, and was subsequently invited to Madrid by Philip II., but, failing to give satisfaction, was dismissed. He founded the Academy of St. Luke at Rome, to which he bequeathed all his property.

James I.; Raleigh; Queen Elizabeth.

CATALOGUE

OF

AUTOGRAPHS.

* * The contents of the following List are exclusively Donations.

Writers.	Dates.	Donors.
Aberdeen, Earl of, to Mr. Partridge - (<i>In the group of the Fine Arts Commission.</i>)	Oct. 26, 1844	John Partridge.
Aberdeen, Earl of, to Sir Anthony Panizzi.	April 28, 1856	Executors of Sir A. Panizzi.
Admiralty Order, signed by Viscount Brouncker, Sir John Mennes, and Samuel Pepys.	Jan. 25, 1665	John Waller.
Albert, Prince, to Earl Stanhope -	Feb. 27, 1856	Earl Stanhope.
Amherst, Lord (<i>signature</i>) -	1797 -	G. S.*
Anne, Queen (<i>signature</i>) -	1713 -	G. S.
Anson, Lord, and others (<i>signatures</i>) -	July 26, 1745	John Waller.
Ashburton, Lord, to Mr. Partridge - (<i>In the group of the Fine Arts Commission.</i>)	No date -	John Partridge.
Auckland, First Lord, to unknown person Do. <i>See Eden.</i>	Dec. 25, 1796	F. Parker.
Austin, Sarah, to Sir Anthony Panizzi -	Aug. 24, -	Executors of Sir A. Panizzi.
Baber, Rev. H. H., to Sir Anthony Panizzi.	Jan. 3, 1858	Executors of Sir A. Panizzi.
Babbage, Charles - - -	Nov. 7, 1856	Executors of Sir A. Panizzi.
Do. MSS. of part of 2nd edition of "The Exposition."	- - -	Mrs. Croft.
Barrett, Elizabeth - - -	No date -	Robert Browning.
Barry, Sir Charles, to Mr. Partridge - (<i>In the group of the Fine Arts Commission.</i>)	May 5, 1849	John Partridge.
Barry, James, R.A., to Earl of Buchan -	Dec. 21, 1804	G. S.
Bath, William P., Earl of, to Mrs. Montagu.	Oct. 15, 1761	Gen. Lord Rokeby, G.C.B.
Baxter, Richard (<i>controversial matter</i>) -	No date -	John Waller.
Do. (<i>historical records</i>) -	No date -	John Waller.
Beauclerk, Lord Vere (<i>signature</i>) -	July 26, 1745	John Waller.
Bedford, Duke of, and others -	July 26, 1745	John Waller.
Beechey, Sir W., to Mrs. Hoppner -	Nov. 3, 1821	G. S.
Beresford, Field Marshal, Viscount (<i>acknowledging summons to Investiture of the Bath</i>).	Aug. 21, 1885	G. S.
Beresford, Field Marshal, Viscount, to Mons. Werner.	April 23, 1840	F. Parker.
Bishop, Sir Henry R., to Mr. Lonsdale -	June 4, 1853	F. Parker.

* The manuscripts thus marked were presented by George Scharf, Esq., C.B., F.S.A.

Writers.	Dates.	Donors.
Bourchier, Sir Thomas, K.C.B. - -	July 27, 1842	Gen. Sir William Codrington, G.C.B.
Britton, John (<i>correspondence in two volumes</i>). -	- - -	Mrs. Britton.
Brougham, Lord, to Sir A. Panizzi -	Dec. 2, 1841	Executors of Sir A. Panizzi.
Brunei, Sir M. I., to Sir Benjamin Hawes. -	Dec. 5, 1840	Lady Hawes.
Buckland, Professor, to A. Panizzi -	Jan. 15, 1848	Executors of Sir A. Panizzi.
Buckland, Professor, to Thomas Phillips, R.A. -	May 19, 1881	G. S.
Buckland, Professor, to H. Baworbenk -	May 12, 1849	F. Parker.
Burdett, Sir F., to Mr. De Veau -	Dec. 10, 1834	G. S.
Burghley, William Cecil, Lord - -	Nov. 6, 1574	Rev. F. Hopkinson.
Burke, Right Hon. Edmund, to Countess of Inchiquin. -	Probably 1794	G. S.
Byron, Lord, to William Cobbett -	Oct. 10, 1814	F. Locker.
Do. (<i>draft on J. Hanson</i>) -	Nov. 14, 1811	Earl Stanhope.
Caesar, Sir Julius, to William Leigh -	Oct. 25, 1604	Rev. F. Hopkinson.
Camden, Lord Chancellor, to David Garrick. -	Feb. 28, 1768	G. S.
Campbell, Lord (<i>legal observations</i>) -	Nov. 2, 1835	G. S.
Campell, Lord, to Sir A. Panizzi -	Monday -	Executors of Sir A. Panizzi.
Campbell, Thos. - - - - -	Sept. 15, 1840	G. S.
Campbell, Thomas, to Thomas Phillips, R.A. -	April 30, 1820	G. S.
Campbell, Thomas, to Cyrus Redding -	May 10, 1828	F. Locker.
Canning, Right Hon. G., to Thomas Phillips, R.A. -	April 30, 1820	G. S.
Canning, Earl, to Sir Anthony Panizzi -	Nov. 3, 1861	Executors of Sir A. Panizzi.
Carlisle, Earl of (<i>frank</i>) - - -	No date -	John Partridge.
Carlyle, Thomas, to George Scharf -	June 2, 1865	Board of Trustees.
Chantrey, Sir F., R.A., to Thomas Phillips, R.A. -	Feb. 16, 1833	G. S.
Charlemont, Earl of, to the Right Hon. H. Flood, M.P. -	Nov. 12, 1786	G. S.
Chesterfield, Philip, Earl of, to Colonel Stanhope. -	Sept. 23, 1746	Earl Stanhope.
Chinnery, George, to Lancelot Dent -	Aug. 29, 1845	John Dent.
Clarkson, Thomas, to Robert Southey -	Nov. 25, 1834	G. S.
Cobbett, William, to Mr. James Baverstock. -	Feb. 27, 1811	John Waller.
Cobden, Richard, to Sir A. Panizzi -	Wednesday -	Executors of Sir A. Panizzi.
Codrington, Admiral Sir Edw., G.C.B. -	July 3, 1847	Gen. Sir William Codrington, G.C.B.
Coleridge, S. T. - - - - -	No date -	G. S.
Compton, Bishop of London (<i>signature</i>) -	Aug. 13, 1681	Rev. F. Hopkinson.

Writers.	Dates.	Donors.
Coote, Sir Eyre - - - -	Sept. 27, 1794	G. S.
Crabbe, Rev. George, LL.D., to unnamed friend.	Probably July 1817.	Rev. George Crabbe, M.A.
Cranworth, Lord Chancellor, to Sir A. Panizzi.	1860 - -	Executors of Sir A. Panizzi.
Croker, J. W., to E. H. Locker - -	Dec. 18, 1809	F. Locker.
Croker, J. W. - - - -	July - 1829	Gen. Lord Roakeby.
Cross, Mary Ann (<i>George Eliot</i>)	- - - -	C. Lee Lewes.
Do. (<i>George Eliot</i>), to Sir Henry Holland, Bart.	- - - -	Sir Henry Holland, Bart.
Cumberland, Richard - - - -	Aug. 1777	G. S.
Dalhousie, Earl of, to Sir Anthony Panizzi	1860 - -	Executors of Sir A. Panizzi.
Dalhousie, James Ramsay, Earl of, to Viscount Hardinge.	- - - -	Viscount Hardinge.
Damer, Hon. Anne Seymour, to Mr. Villiamy, Pall Mall.	Jan. 2, 1814	G. S.
Darwin, Charles (<i>signature</i>) - -	Dec. 15, 1878	Mrs. Croft.
Denison, J. Evelyn, to Sir Anthony Panizzi.	Mar. 26, 1862	Executors of Sir A. Panizzi.
Denman, Lord, to Sir Anthony Panizzi -	Jan. 11 - -	Executors of Sir A. Panizzi.
Do. to unknown person -	- - - -	F. Parker.
Dibdin, Charles, to H.R.H. Duke of Kent	No date - -	Mrs. Lovat Ashe.
Dugdale, Sir William (<i>pictorial sketches</i>)	- - - -	W. S. Dugdale.
Eastlake, Sir C. L., to Sir Anthony Panizzi.	April 10, 1860	Executors of Sir A. Panizzi.
Eden, Right Hon. William, M.P., afterwards Lord Auckland.	Jan. 1, 1778	G. S.
Eldon, John Scott, Earl of, to unknown person.	No date - -	John Waller.
Faraday, Professor, to Thomas Phillips, R.A.	Mar. 27, 1841	G. S.
Faraday, Professor, to Sir Anthony Panizzi.	July 3, 1856	Executors of Sir A. Panizzi.
Flaxman, John - - - -	Jan. 20, 1803	G. S.
Do. (<i>memorandum</i>) - - - -	Dec. 27, 1800	G. S.
Fox, Right Hon. C. J., to G. A. Selwyn -	Aug. 23, 1771	G. S.
Francis, Sir Philip, to (probably) his wife's brother.	July 21, 1817	J. G. Francis.
Fry, Elizabeth, to Samuel Gurney (<i>initials</i>)	No date - -	Samuel Gurney.
Garrick, David, to Dodsley - - - -	No date - -	G. S.
George II. - - - -	April 30, 1741	John Waller.
George III. (<i>signature</i>) and countersigned "Shelburne."	Mar. 15, 1782	F. Parker.
George IV. (<i>coronation summons</i>) -	June 16, 1821	Earl Stanhope.

Writers.	Dates.	Donors.
Gibson, John, to Sir Anthony Panizzi -	Mar. 15, 1862	Executors of Sir A. Panizzi.
Do. R.A., to Earl Stanhope -	Aug. 18, 1860	Earl Stanhope.
Godwin, William, to Mr. Dawe -	Feb. 6, 1807	G. S.
Do. to W. Wilson -	Dec. 9, 1809	G. S.
Graham, Sir James, to Mr. Partridge -	No date	John Partridge.
<i>(In the group of the Fine Arts Commission.)</i>		
Grenville, Right Hon. T., to Sir A. Panizzi.	Mar. 11, 1834	Executors of Sir A. Panizzi.
Grenville, George, and others -	July 26, 1745	John Waller.
Grenville, Robert Thomas, to Sir A. Panizzi.	July 20, 1831	Executors of Sir A. Panizzi.
Grenville, Lord, to Lord Sidmouth -	11 Nov. 1814	F. Parker.
Grote, George (<i>original memorandum</i>) -	1814-1815	Mrs. Grote.
Do. (<i>M.S. "Plato"</i>) -	1860-1863	Do.
Do. to John Murray -	June 1, 1869	Do.
Gwynn, Eleanor (<i>initials only</i>) -	No date	Rev. F. Hopkinson, F.S.A.
Halifax, George Montagu, Earl of -	June 12, 1729	G. S.
Hallam, Henry, to Sir Anthony Panizzi -	(1840)	Executors of Sir A. Panizzi.
Hamilton, Right Hon. Sir W., to John Flaxman.	May 6, 1794	G. S.
Harris, James -	Dec. 6, 1778	G. S.
Hastings, Warren, to Thomas Graham -	Before Jan. 30, 1783.	Sir G. C. Montgomery, Bart., M.P.
Hawes, Sir Benjamin, to Sir Anthony Panizzi.	Oct. 5, 1857	Executors of Sir A. Panizzi.
Hawes, Sir Benjamin, to Mr. Partridge -	April 27, 1849	John Partridge.
<i>(In the group of the Fine Arts Commission.)</i>		
Haydon, B. R., to Robert Southey -	Oct. 9, 1820	G. S.
Do. to Georgina Zornlin (<i>with sketch of artist's palette</i>).	Mar. 9, 1824	Miss Zornlin.
Haydon, B.R., to Mr. Atkinson -	No date	F. Parker.
Hayley, W., to John Flaxman -	Feb. 20, 1820	G. S.
Holcroft, Thomas, to person unknown -	No date	John Waller.
Holland, Lord, to W. Christie -	April 18, 1822	John Waller.
Do. to J. Wilson -	Aug. 29, 1837	F. Parker.
Home, Rev. John, to John Home -	No date	G. S.
Hook, Theodore, to Edward Dubois -	No date	G. S.
Horner, Francis, to Lord Grenville -	June 28, 1811	Mrs. Lyell.
Humphry, Ozias, R.A. (<i>receipt</i>) -	Aug. 10, 1796	Earl Stanhope.
Huntington, William, S.S., to Mr. Berry -	Sept. 18, 1796	E. Hooper.
Do. Do.	Sept. 17, 1798	E. Hooper.
Do. Do.	No date	Wm. Stevens.
Jenkinson. <i>See North.</i>		
Johnson, Dr. Samuel -	1760	G. S.
Judges, signatures of fifteen (<i>appended to an Order</i>).	Hilary Term, 1851.	Sir F. Pollock, Bart.

Writers.	Dates.	Donors.
Keats, John (<i>fragment of a tragedy</i>) -	1819 - -	F. Locker.
Kemble, John P., to his sister -	Mar. 27, 1817	G. S.
Do. to unknown person -	Jan. 10, 1795	L. G. Holland.
Kneller, Sir Godfrey, Bart. (<i>signature for payment of salary</i>). -	Jan. 10, 1716	G. S.
Knight, Charles - - - -	May 2, 1866	W. C. K. Clowes.
Lamb, Charles, to W. Hone - -	Mar. 6, 1833	G. S.
Lambert, Major General, to Lord Fairfax	Jan. 16, 1647	G. S.
Lancaster, Joseph, to Committee of Royal Lancastrian Schools, Bristol.	Probably 1810	G. S.
Landor, W. S. (<i>epitaph on three dogs</i>) -	June 2, 1862	Robert Browning.
Landseer, Sir Edwin, R.A., to Charles, Viscount Hardinge.	Jan. 27, 1866	Viscount Har- dinge.
Lansdowne, Marquess of, to Mr. Partridge (<i>In the group of the Fine Arts Com- mission.</i>)	No date -	John Partridge.
Lansdowne, Marquess of, to Sir A. Panizzi	Oct. 12 -	Executors of Sir A. Panizzi.
Do. to Mr. Whishaw	32 Feb., p. mark 1824.	F. Parker.
Lawrence, Sir Thomas, to Mr. and Mrs. Pattison (<i>two letters</i>). -	April 9, 1817	J. Luard Pat- tisson.
Lefèvre, Right Hon. C. S., to Mr. Par- tridge. (<i>In the group of the Fine Arts Com- mission.</i>)	No date -	John Partridge.
Legge, Hon. H. B. (<i>signature</i>) - -	July 26, 1745	John Waller.
Leicester, Robert Dudley, Earl of (<i>signa- ture</i>). -	Aug. 28, 1586	G. S.
Lewis, Right Hon. Sir G. C., to A. Panizzi	Mar. 9, 1857	Executors of Sir A. Panizzi.
Lincoln, Earl of, to Mr. Partridge - (<i>In the group of the Fine Arts Com- mission.</i>)	July 20, 1849	John Partridge.
Livingstone, David, to Bergne, Esq. -	<i>Date on paper- mark, 1857.</i>	Hon. Mrs. G. H. Holland.
Loughborough, Lord Chancellor - -	Feb. 1795	G. S.
Lovat, Simon, Lord (<i>signature</i>) - -	1724 - -	John Gay.
Lyndhurst, Lord, to Sir Anthony Panizzi	April 6, -	Executors of Sir A. Panizzi.
Lyttelton, George, Lord, to Dr. Monsey -	Sept. 16, 1758	Gen. Lord Rokeby, G.C.B.
Macaulay, Lord (<i>page of his History of England, with the reverse copied in photography</i>). -	1855 - -	Lady Holland (his niece).
Macaulay, Lord, to Sir Anthony Panizzi -	Jan. 9, 1845	Executors of Sir A. Panizzi.
Do. to Mr. Partridge - (<i>In the group of the Fine Arts Com- mission.</i>)	Feb. 21, 1849	John Partridge.
MacCulloch, J. R., to Macvey Napier -	April 25, 1823	Macvey Napier.
Mackintosh Sir James - - - -	Nov. 2, -	G. S.

Writers.	Dates.	Donors.
Mahon, Viscount, to Mr. Partridge (<i>page of History of England, and note for printer</i>).	1836 - -	Earl Stanhope.
Mahon, Viscount, to Sir A. Panizzi -	April 11, 1846	Executors of Sir A. Panizzi.
Marlborough, Sarah, Duchess of, to Mrs. Godolphin.	No date -	G. S.
Marlborough, John, Duke of, to Lord Godolphin.	Sept. 12, 1706	G. S.
Melbourne, Viscount, to Mr. Partridge - (<i>In the group of the Fine Arts Commission.</i>)	Nov. 8, 1848	John Partridge.
Mill, John Stuart, to Rev. John Sterling	Jan. 30, 1840	Miss Harriet J. Mill.
Mitford, Mary Russell, to F. Dickinson -	Mar. 7, 1832	G. S.
Moore, Thomas, to Mr. Power - -	Sept. 19, 1816	G. S.
More, Hannah, to Miss Grafton - -	Jan. 24, 1817	G. S.
Morpeth, Viscount, to Sir Anthony Panizzi	Mar. 23, 1847	Executors of Sir A. Panizzi.
Nelson, Rear Admiral (<i>signature</i>) -	1797 - -	G. S.
Newton, Sir Isaac - -	Oct. 23, 1757	John Waller.
North, Lord (<i>signature together with Geo. Onslow and C. Jenkinson.</i>)	April 5, 1779	F. Parker.
Northcote, James, R.A., to Mr. Lupton -	May 31, 1824	G. S.
O'Neill, Eliza (<i>two signatures</i>) - -	Nov. 28, 1814	Sir H. W. Beecher, Bart.
Onslow, George. <i>See North.</i>		
Onslow, Right Hon. Arthur - -	Mar. 30, 1757	John Waller.
Orsay, Alfred Count D' - -	Dec. 10, 1841	G. S.
Oxford, Robert Harley, Earl of, K.G. (<i>signature</i>).	1713 - -	G. S.
Paley, Archdeacon, to Rev. Mr. Youle -	Aug. 29, 1795	F. A. Paley.
Palmerston, Viscount, to Sir Anthony Panizzi.	June 20, 1857	Executors of Sir A. Panizzi.
Palmerston, Viscount, to Mr. Partridge - (<i>In the group of the Fine Arts Commission.</i>)	Feb. 7, 1850	John Partridge.
Palmerston, Viscount, to Mr. Thomson -	Dec. 18, 1836	Right Hon. G. Cubitt, M.P.
Parliamentary Order, signed by Northumberland (<i>Algernon Percy, Tenth Earl of</i>); Pembroke and Montgomery (<i>Philip Herbert, Fourth Earl of</i>); Henry Vane, (<i>Sir Henry, the younger</i>); Henry Mildmay; Thomas Hoyle. Addressed to Thomas Fauconbridge.	April 21, 1648	Sir Henry Morgan Vane.
Parr, Dr. Samuel, to Rev. Mr. Corry -	June 25, -	G. S.
Peel, Sir Robert, to Viscount Hardinge -	1846 - -	Viscount Hardinge.
Peel, Right Hon. Sir Robert - -	Aug. 8, 1841	Earl Stanhope.
Perceval, Right Hon. S., to Mr. Montagu Do.	Nov. 20, 1806 }	Gen. Lord Rokeby,
do.	Jan. 8, 1808 }	G.C.B.

Writers.	Dates.	Donors.
Percy, Henry, Lord Percy of Alnwick (<i>youngest son of Ninth Earl of Northumberland</i>).	Feb. 1643-1644	John Waller.
Pitt, Right Hon. William (<i>afterwards Earl of Chatham</i>), to Mr. Nuthall.	June 10, 1766	Earl Stanhope.
Pitt, Right Hon. William, to Mr. Kearsley (<i>original draft</i>).	No date -	Earl Stanhope.
Pitt, Right Hon. William, to Marquess of Buckingham.	Probably 1787	Earl Stanhope.
Pitt, Right Hon. William, to Lord Auckland.	July 17, 1800	Earl Stanhope.
Pollock, Chief Baron, Sir Frederick, to his son.	Mar. 30, 1847	Sir F. Pollock, Bt.
Pollock, General Sir George - -	May 17, 1852	G. S.
Rennie, John, F.R.S., to his son - -	July 17, 1816	C. G. Colleton Rennie, M.A.
Reynolds, Sir Joshua (<i>Discourses on Painting</i>).	No date -	G. S.
Reynolds, Sir Joshua (<i>two pages</i>) - -	No date -	G. S.
Rogers, Samuel, to Thomas Phillips, R.A.	No date -	G. S.
Do. (<i>short poem</i>) - -	1847 -	G. S.
Do. to Rev. George S. Cauthey (<i>two letters</i>).	No date -	E. H. Morris.
Rose, Right Hon. George, to unknown person.	April 13, 1805	John Waller.
Russell, Lord John, to Mr. Partridge - (<i>In the group of the Fine Arts Commission</i> .)	No date -	John Partridge.
Russell, Lord John, to Sir H. Hardinge (<i>and draft of reply on same paper</i>).	No date, probably 1883.	Viscount Hardinge.
Sabine, General, to Sir J. Rennie, F.R.S.	Dec. 2, 1867	C. G. Colleton Rennie, M.A.
St. Vincent, Admiral John Jervis, Earl of, to Lieutenant W. Larke.	Aug. 2, 1818	John Waller.
Sancroft, Archbishop - -	Aug. 13, 1681	Rev. F. Hopkinson.
Sandwich, John Montagu, Fourth Earl of, to a military officer.	Nov. 8, 1775	John Waller.
Scott, Sir Walter, to Charles Tilt -	May 1, 1830	Mrs. C. Hayward.
Do. to Editor of "Forget me not" -	Feb. 16, 1831	G. S.
Shelburne, William Petty, Earl of, to Mrs. Montagu.	Oct. 22, 1778	Gen. Lord Rokeby, G.C.B.
Shelburne, Earl of. <i>See George III.</i>		
Sheridan, Right Hon. R. B., to Mrs. Newton Ogle.	Aug. 10, 1815	John Waller.
Siddons, Mrs., to Miss A. Goldsmith -	June 13, 1815	L. G. Holland.
Sidmouth, Viscount, to Lord Holland -	Oct. 5, 1819	G. S.
Somerville, Mrs., to Sir John Herschel -	Feb. 11, 1831	Hon. Mrs. H. Hardcastle.
Do. to Mrs. Woronzow Greig	June 30, 1840	Col. Sir Wm. G. H. T. Ramsay Fairfax, Bt.

Writers.	Dates.	Donors.
Somerville, Mrs., to Sir Henry Fairfax, Bt.	July 5, 1857	Col. Sir Wm. G. H. T. Ramsay Fairfax, Bt.
Do. (in her 90th year), to Mrs. Woronzow Greig.	May 22, 1871	Col. Sir Wm. G. H. T. Ramsay Fairfax, Bt.
Somerville, Mrs. (in her 92nd year), to Mrs. Woronzow Greig.	May 13, 1872	Col. Sir Wm. G. H. T. Ramsay Fairfax, Bt.
Southey, Robert, to Allan Cunningham - Stanhope, General, afterwards Earl, to Admiral Sir John Norris.	April 22, 1834 Aug. 21, 1716	G. S. Earl Stanhope.
Stanhope, Earl, to H.R.H. Albert Prince Consort (<i>draft</i>).	Feb. 27, 1856	Earl Stanhope.
Stanhope, Charles Earl, to Mr. Rennie (<i>Engineer</i>), from "Chevening House, near Sevenoaks, Kent." Franked and directed externally, "Sevenoaks, April 18, 1796. Mr. Rennie (<i>Engineer</i>) Stamford Street, Surrey Street, Blackfriars, London." Stanhope, explaining his newly invented " <i>Pendanter</i> ," and its mode of application and advantages. The letter concludes, "If you can beat this contrivance, I will say that a whole Scotchman is a better mechanician than a half Scotchman like myself. I am very sincerely and truly your's, Stanhope." Sealed with red wax, bearing the Stanhope arms on a shield surmounted with a coronet, but no supporters.	April 18, 1796	F. H. Westmacott.
Strickland, Agnes, to Thomas Roscoe - Strutt, Joseph, to Mrs. Strutt - Sussex, Thomas Radclyffe, Third Earl of (<i>signature</i>).	April 24, - Mar. 10, 1791 No date -	John Waller. Earl Stanhope. Rev. F. Hopkinson.
Talfourd, Sir T. N., to Lady Holland - Thackeray, W. M., to James Fraser - Thurlow, Lord Chancellor - Tooke, John Horne - Tytler, Patrick Fraser, to Edward Magrath.	Aug. 18 - Jan. 14, 1840 No date - Mar. 26, 1798 Mar. 9, 1835	G. S. G. S. G. S. John Waller. John Waller.
Vancouver, Captain George (<i>signature</i>) - Vertue, George, to A. C. Ducarel - Victoria, Queen (<i>coronation summons</i>) -	Sept. 1793 July 25, 1744 May 9, 1838	G. S. G. S. Earl Stanhope.
Walpole, Hon. Horace, to Edmund Malone - Walpole, Sir Robert (<i>signature</i>) - Walpole, Sir Robert (<i>signature</i>) - Warburton, William, to Richard Hurd - Ward, James, R.A., to Thomas Garle -	Probably 1786 June 12, 1729 April 30, 1741 June 13, 1749 July 15, 1852	G. S. G. S. John Waller. G. S. George Smith.

Writers.	Dates.	Donors.
Wellington, Duke of, to Sir H. Hardinge	May 20 1835	Viscount Har- dinge.
Wellington, Duke of, to Mr. Meyer -	Nov. 4, 1846	G. S.
West, Benjamin, to Thomas Phillips, R.A.	July 28, 1802	G. S.
White, Rev. Gilbert, to Mrs. White -	Nov. 2, 1873	Venble. H. Master White.
Wilberforce, William - - -	July 1, 1813	Gen. Lord Rokeby, G.C.B.
Wilberforce, William, to Mr. Montagu -	Oct. 31 -	Gen. Lord Rokeby, G.C.B.
Wilberforce, Samuel, to Earl Stanhope -	April 21, 1860	Earl Stanhope.
Wilkes, John (<i>a fragment</i>) - -	No date -	G. S.
Wilkie, Sir D., to James Fraser -	Sept. 16, 1837	G. S.
William IV. (<i>coronation summons</i>) -	Aug. 2, 1831	Earl Stanhope.
Williams, Sir Charles Hanbury, to C. Dayrolles.	Aug. 16, 1747	G. S.
Winchester, William Powlett, First Mar- quess of (<i>signature</i>).	No date -	Rev. F. Hopkin- son.
Winchester, William Powlett, First Mar- quess of (<i>signature</i>).	Aug. 1567	F. Parker.
Wolecot, Dr. William (<i>Peter Pindar</i>) -	No date -	John D'Enys of Enys.
Do. do. (<i>epitaph</i>) - -	- - -	John D'Enys of Enys.
Woodfall, W., to Mr. R. Bell - -	July 13, 1793	John Waller.

INDEX TO CATALOGUE.

Portrait, &c.	Artist.	Page.
Aberdeen, Earl of - - -	Partridge - - -	17
Addison - - - - -	Kneller - - - - -	17
Do. - - - - -	M. Dahl - - - - -	
Albany, Countess of - - -	Batoni - - - - -	19
Albemarle, Duke of - - -	Lely - - - - -	20
Do. - - - - -	Unknown - - - - -	
Albert, Prince - - - - -	Winterhalter - - -	21
Allen, John - - - - -	Landseer - - - - -	22
Allertree, Rev. R. - - -	Loggan - - - - -	22
Amherst, Lord - - - - -	Gainsborough - - -	23
Anderson, Sir Edmund - -	Unknown - - - - -	23
Anglesey, Marquis of - - -	Edridge - - - - -	24
Anne of Bohemia - - - - -	Broker and Prest - -	24
Anne of Denmark - - - - -	P. Van Somer - - -	26
Anne, Princess, daughter of Charles I.	After Van Dyck - - -	28
Anne, Princess, afterwards Queen	M. Dahl - - - - -	26
Do. - - - - -	Cloosterman - - - -	26
Do. - - - - -	Angelis - - - - -	
Anson, Lord - - - - -	Reynolds - - - - -	28
Anti-Slavery Convention - -	Haydon - - - - -	513
Argyll, 9th Earl of - - -	Loggan - - - - -	29
Argyll, 2nd Duke of - - -	Aikman - - - - -	29
Arkwright, Sir R. - - - -	Wright - - - - -	30
Arnold, T. - - - - -	Behnes - - - - -	30
Arundel, Earl of - - - - -	Unknown - - - - -	31
Ashburton, Lord - - - - -	Reynolds - - - - -	32
Auckland, 1st Lord - - -	Edridge - - - - -	32
Austin, Sarah - - - - -	Lady A. Russell - - -	33
Do. - - - - -	Linnell - - - - -	
Babbage, C. - - - - -	S. Lawrence - - - - -	34
Baber, Rev. H. H. - - - -	Unknown - - - - -	34
Bacon, Sir F. - - - - -	Van Somer - - - - -	35
Do. - - - - -	Unknown - - - - -	
Bacon, Sir Nicholas - - -	Unknown - - - - -	37
Barrington, Hon. S. - - -	Unknown - - - - -	38
Barrow, Rev. I. - - - - -	C. Le Fevre - - - - -	38
Barrow, Sir John - - - - -	Unknown - - - - -	38
Barry, J. - - - - -	Himself - - - - -	39
Do. - - - - -	W. Evans - - - - -	
Bartolozzi, F. - - - - -	Cpie - - - - -	40
Bath, Earl of - - - - -	Reynolds - - - - -	41
Do. - - - - -	Do. - - - - -	
Baxter, Rev. R. - - - - -	Unknown - - - - -	42
Bayley, Sir J. - - - - -	Unknown - - - - -	43
Beaconsfield - - - - -	Lord R. Gower - - -	44
Bedford, J., 4th Duke of - -	Gainsborough - - -	44
Bedford, W., 1st Duke of - -	Kneller - - - - -	45
Beechey, Sir Wm. - - - - -	Himself - - - - -	45
Bell, Sir Chas. - - - - -	Stevens - - - - -	46

Portrait, &c.	Artist.	Page.
Bentham, J. - - - -	Frye - - - -	47
Do. - - - -	Pickersgill - - - -	
Bentinck, Lord Wm. C. - - - -	Campbell - - - -	48
Beresford, Visct. - - - -	Rothwell - - - -	48
Berkeley, Geo. - - - -	Smibert - - - -	49
Betterton - - - -	Kneller - - - -	50
Bewick - - - -	Ramsay - - - -	50
Bexley, Lord - - - -	M. Zornlin - - - -	51
Birch, Rev. Th. - - - -	Unknown - - - -	52
Bishop, Sir H. R. - - - -	Do. - - - -	52
Do. - - - -	G. Harlow - - - -	53
Bishops, the Seven - - - -		499
Blackstone, Sir W. - - - -	Reynolds - - - -	58
Blake, W. - - - -	Phillips - - - -	54
Blood, T. - - - -	Soest - - - -	55
Bolingbroke, Lord - - - -	Rigaud - - - -	55
Bolland, Sir W. - - - -	Lonsdale - - - -	56
Bonnington, R. P. - - - -	Mrs. Carpenter - - - -	57
Do. - - - -	Do. - - - -	
Boscawen, Hon. E. - - - -	Reynolds - - - -	57
Boulter, H. - - - -	F. Bindon - - - -	58
Bourchier, Sir T. - - - -	S. Lawrence - - - -	58
Bourgeois, Sir F. - - - -	Beechey - - - -	59
Boyle, Hon. R. - - - -	Kerseboom - - - -	60
Bramston, Sir J. - - - -	Mytens - - - -	60
Brewster, Sir D. - - - -	J. W. Gordon - - - -	61
Bridport, Lord - - - -	Abbott - - - -	62
Britton, J. - - - -	J. Wood - - - -	62
Do. Th. - - - -	Wollaston - - - -	63
Brougham, Lord - - - -	Lonsdale - - - -	64
Browning, Mrs. B. - - - -	Talfourd - - - -	65
Bruce, J. - - - -	Unknown - - - -	65
Brunei - - - -	Drammond - - - -	66
Buchanan, G. - - - -	Unknown - - - -	67
Buckingham, 1st Duke of - - - -	Honthorst - - - -	68
Do. 2nd Duke of - - - -	Lely - - - -	69
Buckland, Rev. W. - - - -	Weekes - - - -	69
Buller, Sir F. - - - -	M. Brown - - - -	70
Burdett, Sir F. - - - -	Phillips - - - -	71
Do. - - - -	Shee - - - -	
Burghley, Lord - - - -	M. Gheeraedts - - - -	72
Do. - - - -	Unknown - - - -	
Do. - - - -	Do. - - - -	
Barke, Rt. Hon. E. - - - -	Reynolds - - - -	73
Do. - - - -	A pupil of Do. - - - -	75
Burnet, G. - - - -	Riley - - - -	75
Burnet, T. - - - -	Elle - - - -	76
Burns, R. - - - -	Nasmyth - - - -	76
Busby, T. - - - -	Unknown - - - -	77
Butler, S. - - - -	Lutterell - - - -	77
Butta, Sir W. - - - -	After Holbein - - - -	78
Byron, Lord - - - -	Phillips - - - -	79
Cadogan, W., 1st Earl of - - - -	Laguerre - - - -	79
Cæsar, Sir J. - - - -	Unknown - - - -	80
Camden, Lord Chancellor - - - -	Dance - - - -	81
Do. - - - -	Reynolds - - - -	
Camden, W. - - - -	M. Gheeraedts - - - -	92

Portrait, &c.	Artist.	Page.
Campbell, Lord - - -	Grant - - -	83
Do. - - -	Woolmoth - - -	
Campbell, T. - - -	Lawrence - - -	84
Canning, Rt. Hon. G. - - -	Chantrey - - -	85
Cardwell, Lord - - -	G. Richmond - - -	86
Carew, Sir B. H. - - -	Hayter - - -	87
Carleton, Anne, Lady - - -	Van Ceulen - - -	87
Carlyle, T. - - -	Boehm - - -	88
Caroline, Queen of George II. - - -	Jerves - - -	88
Do. - - -	Secman - - -	
Caroline, Queen of George IV. - - -	Lawrence - - -	89
Do. - - -	Lonsdale - - -	
Carter, Elish. - - -	Lawrence - - -	90
Catesby, R. - - -	Van der Passe - - -	496
Catharine of Aragon - - -	Unknown - - -	91
Catharine of Braganza - - -	Dick Stoop - - -	92
Do. - - -	Huysman - - -	
Do. - - -	H. Gascoar - - -	
Chambers, Sir W. - - -	Reynolds - - -	94
Chancery, Court of - - -	Unknown - - -	519
Chandos, Duke of - - -	M. Dahl - - -	94
Chantrey, Sir F. - - -	Phillips - - -	95
Do. - - -	Himself - - -	95
Claremont, Earl of - - -	Livesay - - -	96
Charles I. - - -	Fanelli - - -	97
Do. Five children of - - -	After Van Dyck - - -	98
Charles II. - - -	Greenhill - - -	98
Do. - - -	Mrs. Beale - - -	
Do. - - -	Lely - - -	
Charles Edward, Prince - - -	N. Largillière - - -	99
Do. - - -	Batoni - - -	
Charlotte, Queen - - -	A. Ramsay - - -	100
Charlotte, Princess - - -	G. Dawe - - -	101
Do. - - -	Stephanoff - - -	102
Chaucer - - -	Unknown - - -	103
Cheesman - - -	Bartolozzi - - -	104
Chesterfield, Earl of - - -	Hoare - - -	104
Do. - - -	Ramsay - - -	
Chinnery, Geo. - - -	Himself - - -	105
Churchill, Chas. - - -	Schaak - - -	106
Clarendon, Earl of - - -	Loggan - - -	107
Do. - - -	Soest - - -	
Clarke, Rev. Samuel - - -	Vanderbank - - -	108
Clarkson - - -	C. F. de Breda - - -	109
Cleveland, Duchess of - - -	Copied for Lely - - -	109
Clive, Lord - - -	Dance - - -	110
Clyde, Lord - - -	Sir F. Grant - - -	111
Cobden, R. - - -	Fagnani - - -	112
Do. - - -	L. Dickinson - - -	
Do. (bust) - - -	Woolner - - -	112
Cobham, Viscount - - -	Van Loo - - -	113
Cocker, Edw. - - -	Unknown - - -	113
Codrington, Edw. - - -	Briggs - - -	114
Coke, Sir E. - - -	Van Ceulen - - -	114
Coleridge, S. T. - - -	Allston - - -	115
Do. - - -	Vandyke - - -	116
Colman - - -	Gainsborough - - -	117
Combermere, Visct. - - -	Mrs. Pearson - - -	118

Portrait, &c.	Artist.	Page.
Conference of 1604 - - -	Gheeraedts - - -	493
Congreve - - - - -	Kneller - - - - -	118
Cook - - - - -	Webber - - - - -	119
Coote, Sir Eyre - - -	Unknown - - - - -	120
Cornwallis, Mqs. of - -	Gainsborough - - -	120
Cosway R. - - - - -	Himself - - - - -	121
Cottingham - - - - -	Unknown - - - - -	121
Cotton - - - - -	Unknown - - - - -	122
Coventry - - - - -	Van Ceulen - - - -	123
Cowley - - - - -	Beale - - - - -	124
Do. - - - - -	Uncertain - - - - -	124
Cowper - - - - -	Richardson - - - -	125
Crammer - - - - -	Fliecius - - - - -	125
Cranworth - - - - -	G. Richmond - - - -	126
Craven, Earl of - - -	Honthorst - - - - -	127
Crewe, Lord - - - - -	Riley - - - - -	128
Croker - - - - -	Owen - - - - -	123
Cromwell, Oliver - - -	Unknown - - - - -	129
Do. (bust) - - - - -	Pierce, J. - - - - -	
Do. - - - - -	Walker - - - - -	
Do. - - - - -	Unknown - - - - -	
Do. (bust) - - - - -	Unknown - - - - -	
Cross - - - - -	Burton - - - - -	132
Cumberland, 3rd Earl of -	Unknown - - - - -	132
Do. Countess of - - -	Unknown - - - - -	133
Do. H.R.H. Duke of - -	Assistant of Reynolds -	134
Do. Do. - - - - -	Morier - - - - -	
Do. Do. - - - - -	Reynolds - - - - -	
Do. Do. - - - - -	Jervas - - - - -	
Do. R. - - - - -	Romney - - - - -	135
Curran - - - - -	Owen - - - - -	135
Cutts, Lord - - - - -	Wissing - - - - -	136
Dalhousie, Mqs. of - -	Gordon - - - - -	137
Damer - - - - -	After Reynolds - - -	137
Dampier - - - - -	Murray - - - - -	138
Daniel - - - - -	Unknown - - - - -	139
Dartmouth, 1st Lord - -	M. Dahl - - - - -	139
Darwin, Ch. Robert (bust)	Boehm - - - - -	140
Do. Erasmus - - - - -	Wright - - - - -	141
Davis, M. - - - - -	Lely - - - - -	141
Denman - - - - -	Halls - - - - -	142
Do. - - - - -	Shee - - - - -	
De Quincey - - - - -	Gordon - - - - -	143
Derby, 7th Earl of - - -	Van Dyck - - - - -	143
Dibdin - - - - -	Phillips - - - - -	144
Dickens - - - - -	Scheffer - - - - -	145
Digby Sir K. - - - - -	Van Dyck - - - - -	146
Dimadale - - - - -	Plimer - - - - -	146
Dobson, Wm. - - - - -	Himself - - - - -	147
Dodd, Rev. W. - - - - -	Russell - - - - -	147
Doderidge - - - - -	Unknown - - - - -	148
Dorchester, Visct. - -	Van Ceulen - - - - -	148
Dorset, 6th Earl of - -	Kneller - - - - -	149
Dover, Lord - - - - -	Wonder - - - - -	518
Drayton - - - - -	Unknown - - - - -	150
Dryden - - - - -	Maubert - - - - -	150
Dugdale - - - - -	Unknown - - - - -	151

Portrait, &c.	Artist.	Page.
Eastlake - - - -	Partridge - - -	515
Edward II., from effigy - - -	Unknown - - -	152
Edward III., Do. - - -	Unknown - - -	153
Do. and family, tracings - - -	Unknown - - -	153
Edward, the Black Prince - - -	Unknown - - -	154
Edward VI. - - - -	After Holbein - - -	154
Egremont, Earl of - - - -	Wonder - - - -	519
Eldon, Earl of - - - -	Fatham - - - -	155
Do. - - - -	Lawrence - - -	-
Eleanore of Castile, Queen, from effigy -	Torel - - - -	156
Elizabeth of York, Queen - - -	Unknown - - -	157
Do. from effigy - - -	Torrignano - - -	158
Elizabeth, Queen - - - -	Hilliard - - - -	158
Do. - - - -	Unknown - - -	-
Do. - - - -	Zucharo - - - -	-
Do. - - - -	Unknown - - -	-
Do. - - - -	Gheeraedts - - -	-
Do. (gold medal piece) - - -	Unknown - - -	-
Do. from effigy - - -	Poutraine and de Critz -	-
Elizabeth, Queen of Bohemia - - -	Mireveldt - - -	161
Do. Do. - - - -	Honthorst - - -	161
Elizabeth, Princess, dau. of Charles I. -	(See Charles I., children of).	98
Elizabeth Princess Palatine - - -	Honthorst - - -	162
Erle, Sir W. - - - -	Tilt - - - -	162
Essex, R. Devereux, Earl of - - -	Unknown - - -	163
Etty (bust) - - - -	Noble - - - -	164
Exeter, 1st Earl of - - - -	Gheeraedts - - -	165
Exmouth, Visct. - - - -	Northcote - - -	165
Fairfax and wife - - - -	Dobson - - - -	166
Faithorne - - - -	Walker - - - -	167
Faraday - - - -	Phillips - - - -	167
Do. bust - - - -	Foley - - - -	-
Farnborough, Lord - - - -	Wonder - - - -	519
Fawcett - - - -	Lawrence - - -	168
Fielding, Copley - - - -	Boxall - - - -	169
Fine Arts Commission - - -	Partridge - - -	514
Flexman - - - -	G. Romney - - -	169
Do. - - - -	Howard - - - -	170
Do. Anne - - - -	Do. - - - -	170
Fletcher - - - -	Unknown - - -	171
Forbes - - - -	Aikman - - - -	171
Fox, C. J. - - - -	Nollekens - - -	172
Do. - - - -	Hickel - - - -	172
Fox, J. - - - -	Unknown - - -	174
Francis, Sir P. - - - -	Lonsdale - - -	174
Franklin, B. - - - -	Baricolo - - -	174
Do. medallion - - - -	Nini - - - -	175
Fry - - - -	Drummond - - -	176
Fuseli - - - -	Opie - - - -	176
Garrick - - - -	Pine - - - -	177
Do. - - - -	Unknown - - -	178
Gay - - - -	Kneller - - - -	178
George I. - - - -	Do. after - - -	179
Do. - - - -	Do. - - - -	179
George II. - - - -	Dahl - - - -	180

Portrait, &c.	Artist.	Page.
George II. - - -	Shackleton - -	
Do. - - -	Worldidge - -	
Do. - - -	Hudson - -	
George III., and Duke of York -	Wilson - -	181
Do. - - -	Ramsay - -	181
George IV. - - -	Lawrence - -	182
George, Prince, of Denmark -	Wissing - -	182
Gibbs, J. - - -	Williams - -	183
Gibson - - -	Carpenter - -	183
Gillray - - -	Himself - -	184
Gloucester, Wm. Duke of -	Dahl - -	26
Godwin - - -	Pickersgill - -	184
Goldsmith - - -	After Reynolds -	185
Do. - - -	Humphry - -	186
Goring, Lord - - -	Dobson - -	324
Grafton - - -	Hoare - -	186
Grammont, Countess of -	Lely - -	187
Do. - - -	Eccardt - -	187
Grant, Sir Hope - - -	Sir F. Grant - -	188
Do. Sir William - - -	Lawrence - -	188
Grattan - - -	Wheatley - -	521
Gray - - -	Basire - -	189
Gray (bust) - - -	Bacon - -	
Grenville, Lord - - -	Hoppner - -	190
Do. Right Hon. Thos. -	Mansini - -	191
Gresham - - -	More - -	192
Grey, Lady Jane - - -	De Heere - -	192
Grimston - - -	Lely - -	193
Grote - - -	Stewardson - -	193
Guilford, 1st Lord - - -	Loggan - -	194
Do. 2nd Earl of - - -	Dance - -	194
Gunpowder Plot Conspirators -	Der Passe - -	496
Gwynn - - -	Lely - -	195
Hale, Sir M. - - -	Unknown - -	196
Halifax, Earl of - - -	Kneller - -	522
Hall, J. - - -	G. Stuart - -	196
Hamilton, Sir W. - - -	Allan - -	197
Do. - - -	Reynolds - -	
Hamilton, Lady - - -	Remney - -	198
Hampden (bust) - - -	Unknown - -	199
Handel - - -	Hudson - -	199
Hardinge - - -	Grant - -	200
Do. - - -	Grant - -	
Hardwicke, Earl of - - -	Unknown - -	201
Harlow - - -	Jackson - -	201
Harrington - - -	Honthorst - -	202
Harris, James - - -	Remney - -	203
Harvey, W. - - -	Unknown - -	203
Hastings, Warren - - -	T. Kettle - -	204
Do. - - -	Lawrence - -	
Do (bust) - - -	Banks - -	
Do. - - -	Devis - -	
Hatherley, Lord - - -	G. Richmond - -	206
Haydon - - -	Zornlin - -	206
Do. - - -	Himself - -	207
Hayley - - -	Howard - -	207
Hayman and Walpole - - -	Himself - -	336

Portrait, &c.	Artist.	Page.
Heath - - - - -	Lonsdale - - - - -	208
Heathfield, Lord - - - - -	Copley - - - - -	208
Henrietta, Maria - - - - -	After Van Dyck - - - - -	209
Henry III., from effigy - - - - -	Torel - - - - -	210
Henry IV. - - - - -	Unknown - - - - -	210
Do. from effigy - - - - -	Unknown - - - - -	211
Henry V. - - - - -	Unknown - - - - -	211
Henry VI. - - - - -	Unknown - - - - -	212
Henry VII. - - - - -	Unknown - - - - -	213
Do. from effigy - - - - -	Torrigiano - - - - -	
Henry VIII. - - - - -	Unknown - - - - -	214
Do. - - - - -	Unknown - - - - -	
Do. - - - - -	Hornebolt - - - - -	
Henry, Prince of Wales - - - - -	Van Somer - - - - -	216
Henry Stuart, Earl of Darnley, from effigy. - - - - -	Unknown - - - - -	216
Herbert, Lord - - - - -	Larkin - - - - -	216
Do. John - - - - -	Devis - - - - -	217
Herschel, Sir W. - - - - -	Abbott - - - - -	218
Hervey, J. Lord - - - - -	Van Loo - - - - -	218
Higgins, M. J. - - - - -	Lawrence - - - - -	219
Hitcham, Sir R. - - - - -	Unknown - - - - -	220
Hoadly, Bishop - - - - -	Mrs. Hoadley - - - - -	220
Hobart - - - - -	Mytens or Van Somer - - - - -	221
Hobbes - - - - -	Wright - - - - -	221
Hogarth (bust) - - - - -	Roubiliac - - - - -	222
Do. - - - - -	Himself - - - - -	
Hogg - - - - -	Denning - - - - -	224
Holcroft - - - - -	Opie - - - - -	224
Holland, Lord - - - - -	J. Simpson - - - - -	225
Holt - - - - -	Van Bleecck - - - - -	226
Holwell-Carr - - - - -	Wonder - - - - -	217
Home - - - - -	Raeburn - - - - -	226
Hone - - - - -	Himself - - - - -	227
Hood, Viscount - - - - -	Abbott - - - - -	227
Hook - - - - -	Eddis - - - - -	228
Hooke - - - - -	Dandridge - - - - -	228
Hopton, Lord - - - - -	Unknown - - - - -	229
Horner - - - - -	Raeburn - - - - -	230
Horsley - - - - -	Lethbridge - - - - -	230
House of Commons, 1650, Medal - - - - -	- - - - -	500
Do. 1651, Great Seal - - - - -	- - - - -	500
Do. 1793 - - - - -	Hickel - - - - -	501
Do. 1833 - - - - -	Hayter - - - - -	503
Howard - - - - -	M. Brown - - - - -	231
Howard, Cardinal - - - - -	Unknown - - - - -	232
Howe, Rev. J. - - - - -	Unknown - - - - -	232
Howe, Earl - - - - -	Singleton - - - - -	233
Hume, Sir Abraham - - - - -	Wonder - - - - -	217
Hume, J. - - - - -	Walton - - - - -	234
Hunsdon, Lord - - - - -	Unknown - - - - -	234
Hunt, Leigh - - - - -	Haydon - - - - -	235
Hunt, Wm. - - - - -	Himself - - - - -	235
Hunter - - - - -	Jackson - - - - -	236
Huntington - - - - -	Pellegrini - - - - -	237
Huskinson - - - - -	Rothwell - - - - -	237

Portrait, &c.	Artist.	Page.
Impey - - - - -	Zoffany - - -	238
Ireton - - - - -	Walker - - -	239
Irving E. Roe - - - - -	Slater - - -	239
Jackson - - - - -	Himself - - -	240
James I. - - - - -	Zucharo - - -	240
Do. - - - - -	Unknown. - - -	
Do. - - - - -	Van Somer - - -	
Do. - - - - -	Unknown. - - -	
James II. - - - - -	Riley - - -	242
Do. - - - - -	Kneller - - -	243
James, Prince, the Chevalier - - - - -	Belle - - -	243
Do. Do. - - - - -	Do. - - -	
Do. Do. - - - - -	Mengs. - - -	
Jameson (bust) - - - - -	Gibson - - -	244
Jeffery, Lord (bust) - - - - -	Park - - -	245
Jeffreys, Lord - - - - -	Kneller - - -	246
Jenkins - - - - -	Tuer - - -	246
Jenner - - - - -	Northcote - - -	247
Jerrold - - - - -	Macree - - -	248
Jewel - - - - -	Unknown - - -	249
Joan of Navarre from effigy - - - - -	Unknown - - -	249
Johnson, Dr. (bust) - - - - -	Boehm - - -	250
Jones, J. - - - - -	H. Stone - - -	251
Jonson, Ben - - - - -	After Honthorst - - -	252
Juxon - - - - -	Unknown - - -	252
Kauffman - - - - -	Herself - - -	253
Keats - - - - -	Severn - - -	254
Do. - - - - -	Hilton - - -	
Do. (electrotype) - - - - -		
Keith - - - - -	Costanzi - - -	255
Kemble - - - - -	G. Stuart - - -	255
Do. (bust) - - - - -	Gibson - - -	256
Do. - - - - -	Lawrence - - -	256
Ken - - - - -		499
Kent, H.R.H., Duke of - - - - -	Engleheart - - -	257
Do. - - - - -	Beechey - - -	
Kenyon, Lord - - - - -	Shee - - -	258
Keppel, Aug. Visct. - - - - -	Reynolds - - -	258
King, Bp. - - - - -	Mytens - - -	259
King, Lord - - - - -	De Coning - - -	260
Knight, Chs. (bust) - - - - -	Durham - - -	261
Knox - - - - -	Unknown - - -	261
Lake, Bp. (medal) - - - - -		499
Lamb - - - - -	Haslitt - - -	262
Do. - - - - -	Hancock - - -	
Lambert - - - - -	Walker - - -	263
Lancaster, J. - - - - -	Haslitt - - -	264
Landor - - - - -	Fisher - - -	265
Landseer - - - - -	Grant - - -	265
Lansdowne, 1st Mqs. of - - - - -	Reynolds - - -	266
Do. 3rd Mqs. of - - - - -	Walton - - -	267
Latimer - - - - -	Unknown - - -	268
Laud - - - - -	Henry Stone - - -	269
Law - - - - -	Belle - - -	269
Lawrence, Sir Henry - - - - -	Indian artist - - -	270

Portrait, &c.	Artist.	Page.
Lawrence, Lord (bust) - - -	Boehm - - -	271
Lawrence, Stringer - - -	Gainsborough - - -	271
Lawrence, Sir T. - - -	R. Evans - - -	272
Do. (bust) - - -	E. H. Baily - - -	273
Lee, Sir W. - - -	Barker - - -	273
Leeds, 5th Duke of - - -	Knapton - - -	523
Leeds, 1st Duke of - - -	R. White - - -	273
Legge - - -	Huysman - - -	274
Leicester, Earl of - - -	Unknown - - -	274
Do. - - -	Zucharo - - -	
Lenox, Countess of - - -	Unknown - - -	276
Do. (bust) - - -	Unknown - - -	
Lenthall, W. - - -	Unknown - - -	276
Lewis, M.G. - - -	Pickersgill - - -	277
Livingstone - - -	Bonomi - - -	278
Lloyd - - -	Loggan - - -	278
Locke - - -	Brownover - - -	279
Do. - - -	After Kneller - - -	
Londonderry (bust) - - -	Chantrey - - -	280
Lonsdale (bust) - - -	E. Baily - - -	281
Lovat - - -	Hogarth - - -	281
Lover - - -	Foley - - -	282
Lyndhurst - - -	Phillips - - -	282
Do. - - -	Watts - - -	
Lyons - - -	Do. - - -	283
Lytelton, Edw. Lord - - -	From Van-Dyck - - -	284
Lytelton, George Lord - - -	Unknown - - -	285
Macartney, Earl - - -	Abbott - - -	285
Macaulay, Lord (medallion) - - -	Marochetti - - -	286
Do. - - -	Grant - - -	287
Macclesfield - - -	Kneller - - -	524
McCulloch - - -	Macnee - - -	288
Mackenzie - - -	Raeburn - - -	288
Mackintosh - - -	Lawrence - - -	289
MacLise - - -	Ward - - -	289
Macnaghten - - -	Atkinson - - -	290
Malet - - -	Unknown - - -	291
Malone - - -	Reynolds - - -	291
Mansfield - - -	Copy - - -	292
Do. - - -	Allan Ramsay - - -	293
Manwood - - -	Copley - - -	293
Margaret Beaufort - - -	Unknown - - -	294
" (from effigy) - - -	Torrignano - - -	
Marlborough, Duke of - - -	Wyck - - -	295
Do. - - -	Closterman - - -	
Do. - - -	Kneller - - -	
Marlborough, Duchess of - - -	Do. - - -	296
Marvell - - -	Unknown - - -	297
Mary I. - - -	Corvus - - -	298
Do. - - -	Da Trezzo - - -	
Mary of Lorraine - - -	Unknown - - -	299
Mary Queen of Scots - - -	Janet - - -	300
Do. - - -	Oudry - - -	
Do. (medallion) - - -	Primavera - - -	
Do. (from effigy) - - -	C. and W. Cure - - -	
Mary, Pss., daug. of Charles I. - - -	(See children of) - - -	98
Mary of Modena, Queen - - -	Wissing - - -	304

Portrait, &c.	Artist.	Page.
Mary II. - - - -	Wissing - - -	304
Do. - - - -	Netscher - - -	305
Mathew - - - -	Leahy - - -	305
Maurice - - - -	Miss Hayward - - -	306
Maynard - - - -	Unknown - - -	306
Mead - - - -	A. Ramsay - - -	307
Melville - - - -	Lawrence - - -	308
Mews - - - -	Loggan - - -	308
Middleton, Mrs. - - - -	Lely - - -	309
Middleton, Rev. - - - -	Eccardt - - -	309
Military Group - - - -	Wheatley - - -	499
Mill - - - -	Watkins - - -	310
Milton - - - -	Faithorne - - -	311
Do. - - - -	Van der Plaas - - -	312
Mitford - - - -	Lucas - - -	312
Monmouth - - - -	Wissing - - -	313
Do. - - - -	Lely - - -	
Moore (bust) - - - -	Moore - - -	314
More, Hannah - - - -	Pickersgill - - -	314
More, Sir T. - - - -	After Holbein - - -	315
Morland - - - -	Himself - - -	316
Morley, Geo. - - - -	E. Lutterel - - -	316
Morris - - - -	Lonsdale - - -	317
Mortimer - - - -	Himself - - -	317
Morton - - - -	Shee - - -	318
Mountain, Mrs. - - - -	S.G. - - -	319
Muggleton - - - -	Unknown - - -	310
Murphy - - - -	Dance - - -	329
Murray, Sir J. - - - -	Wonder - - -	516
Napier, Sir Chas. - - - -	Jones - - -	320
Nasmyth - - - -	Bewick - - -	321
Nelson - - - -	Füger - - -	322
Do. - - - -	Acquarone - - -	
Do. - - - -	Abbott - - -	
Newcastle - - - -	Hoare - - -	334
Newport and Goring - - - -	Dobson - - -	324
Newton - - - -	Vanderbank - - -	325
Nollekens - - - -	Abbott - - -	326
Do. - - - -	Lonsdale - - -	
Norfolk, 6th Duke of - - - -	Mrs. Beale - - -	327
North Roger - - - -	Lely - - -	328
Northampton, Earl of - - - -	Gheeraedts - - -	493
Northcote - - - -	Himself - - -	328
Northumberland, 10th Earl of - - - -	H. Stone - - -	328
Nottingham, Earl of - - - -	Gheeraedts - - -	493
Oates, Titus - - - -	White - - -	330
O'Connell - - - -	Mulrenin - - -	330
O'Keefe - - - -	Lawrenson - - -	331
Oldfield - - - -	Richardson - - -	332
O'Neill - - - -	Masquerier - - -	332
Onslow - - - -	Kneller - - -	333
Opie, Mrs. - - - -	Opie - - -	334
Opie, J. - - - -	Do. - - -	334
Orford, R. 1st Earl of - - - -	Van Loo - - -	335
Do. and Hayman - - - -	Hayman - - -	336
Orford, Horace, 4th Earl of - - - -	Hone - - -	

Portrait, &c.	Artist.	Page.
Orleans, Duchess of, Henrietta -	Mignard -	337
Ormonde, 1st Duke of -	Lely -	338
Do. 2nd Duke of -	Dahl -	339
Ossory, Earl of -	Lely -	340
Outram -	Brigstocke -	340
Owen, Rev. J. -	Unknown -	341
Do. Robert -	S.B. -	342
Do. medallion -	Leverotti -	-
Oxford, Earl of -	Kneller -	342
Paley -	Beechey -	343
Palmerston -	Heaphy -	344
Parr, S. -	Dawe -	344
Parr, Old -	After Honthorst -	345
Parsons, J. -	Wilson -	345
Pearson -	Loggan -	346
Peel -	Linnell -	347
Do. (bust) -	Noble -	-
Pelham -	Hoare -	348
Pembroke, Anne, Countess of -	Unknown -	348
Do. Mary, Countess of -	Gheeraedts -	349
Pengelly (Court of Chancery) -	Unknown -	519
Pepys -	Hayls -	350
Perceval -	Joseph -	351
Percy -	Van der Passe -	496
Peryam -	Unknown -	352
Petyt -	Van Bleecck -	353
Philip II. -	Coello -	353
Do. (medallion) -	Trezso -	-
Picton -	Shee -	354
Pitt (bust) -	Nollekens -	355
Do. -	Gillray -	-
Do. -	Hoppner -	-
Plunkett -	Murphy -	357
Pole -	Unknown -	357
Pollock, Sir Fredk. -	Lawrence -	357
Do. -	Lawrence -	-
Pollock, Sir George (bust) -	Durham -	358
Pope -	Jervas -	359
Do. -	Hoare -	-
Do. -	Richardson -	-
Popham -	Unknown -	361
Porson (mask) -	Ganganelli -	362
Porter -	Dobson -	362
Porteus -	Back -	363
Portsmouth, Duchess of -	Mignard -	363
Powell -	Unknown -	364
Pratt -	Murray -	364
Priestley -	Sharples -	365
Prior -	Richardson -	366
Do. -	Hudson -	367
Procter, B.W. (bust) -	Foley -	367
Procter, Adelaide -	Richards -	368
Quarles -	Dobson -	368
Queensberry, Duchess of -	Jervas -	369

Portrait, &c.	Artist.	Page
Raffles - - - - -	Joseph - - - - -	369
Raimbach - - - - -	Wilkie - - - - -	370
Rainsford - - - - -	Soest - - - - -	370
Raleigh - - - - -	Zucharo - - - - -	371
Ray - - - - -	Unknown - - - - -	372
Rees - - - - -	Lonsdale - - - - -	373
Bennie (bust) - - - - -	Chantrey - - - - -	373
Do. (medallion) - - - - -	Bain - - - - -	374
Reynolds - - - - -	Himself - - - - -	374
Richard II. - - - - -	Unknown - - - - -	375
Do. - - - - -	Broker and Prest - - - - -	-
Richard III. - - - - -	Unknown - - - - -	376
Richardson, J. - - - - -	Himself - - - - -	377
Richardson, S. - - - - -	Highmore - - - - -	377
Ridley, N. - - - - -	Unknown - - - - -	378
Robert, Duke of Normandy, from effigy - - - - -	Unknown - - - - -	379
Rockingham, Marquess of - - - - -	After Reynolds - - - - -	379
Rogers - - - - -	Lawrence - - - - -	380
Do. - - - - -	Phillips - - - - -	380
Rose - - - - -	Beechey - - - - -	380
Ross - - - - -	Green - - - - -	381
Rosslyn, Earl of - - - - -	Owen - - - - -	382
Roubiliac - - - - -	Carpentiers - - - - -	382
Roxburghe, Duke of - - - - -	Patch - - - - -	383
Rupert, Prince - - - - -	Lely - - - - -	383
Do. - - - - -	Hoskins - - - - -	384
Russell, John, Earl (bust) - - - - -	Francis - - - - -	384
Russell, William, Lord - - - - -	Biley - - - - -	385
Russell, Lady - - - - -	Kneller - - - - -	386
St. Albans, Earl of - - - - -	Lely - - - - -	386
St. Evremond - - - - -	Parmentier - - - - -	387
St. Vincent - - - - -	Bouch - - - - -	388
Salisbury, Earl of - - - - -	Unknown - - - - -	389
Do. - - - - -	Gheeraedts - - - - -	493
Saneroff, Archbishop - - - - -	Lutterel - - - - -	389
Do. - - - - -	Loggan - - - - -	-
Sandwich, 1st Earl of - - - - -	Lely - - - - -	390
Sandwich, 4th Earl of - - - - -	Zoffany - - - - -	391
Scott, Sir Walter - - - - -	Allan - - - - -	392
Do. - - - - -	Gilbert - - - - -	-
Do. - - - - -	Landseer - - - - -	-
Selden - - - - -	Unknown - - - - -	394
Serres - - - - -	Unknown - - - - -	395
Shaftesbury, Earl of - - - - -	Greenhill - - - - -	395
Shakspeare - - - - -	Burbage - - - - -	396
Do. - - - - -	Droeshout - - - - -	-
Do. (cast) - - - - -	G. Johnson - - - - -	-
Sharp, W. - - - - -	Lonsdale - - - - -	398
Shenstone - - - - -	Alcock - - - - -	399
Sheridan - - - - -	Russell - - - - -	399
Shovel - - - - -	Dahl - - - - -	395
Shrewsbury, Countess of - - - - -	Lely - - - - -	402
Shrewsbury, Elinth, Countess of - - - - -	Unknown - - - - -	402
Siddons - - - - -	Beechey - - - - -	403
Do. - - - - -	Lawrence - - - - -	-
Do. (bust) - - - - -	Campbell - - - - -	-

Portrait, &c.	Artist.	Page.
Sidmouth, Viscount - - -	G. Richmond - - -	404
Sinclair - - -	Rachburn - - -	405
Sloane - - -	Slaughter - - -	406
Smeaton - - -	Rhodes - - -	407
Smith, Professor (bust) - - -	Boehm - - -	526
Smith, John - - -	Kneller - - -	407
Smith, T. Southwood (bust) - - -	Hart - - -	408
Smith, Wm. - - -	Hoppner - - -	408
Soane - - -	Jackson - - -	409
Somers, Lord - - -	Kneller - - -	410
Somerville - - -	Swinton - - -	410
Sophia, Electress - - -	After Honthorst - - -	411
Sophia, Queen of Prussia - - -	Hirschmann - - -	411
Southampton, 3rd Earl of - - -	Mireveldt - - -	412
Do. 4th Earl of - - -	Lely - - -	413
Do. Countess of - - -	Van Somer - - -	413
Southey - - -	Edridge - - -	413
Do. - - -	Vandyke - - -	415
Do. - - -	Hancock - - -	-
Speed - - -	Unknown - - -	415
Stafford, Marquess of - - -	Wonder - - -	518
Stanhope, 1st Earl - - -	Kneller - - -	416
Do. 3rd Earl - - -	Humphry - - -	417
Do. 5th Earl (bust) - - -	After Macdonald - - -	418
Stanley - - -	Lely - - -	418
Staunton. See Macartney - - -	- - -	-
Stebbing - - -	Highmore - - -	419
Steele - - -	Richardson - - -	419
Stephens, Catharine - - -	Jackson - - -	420
Stephenson - - -	Pickersgill - - -	421
Do. (bust) - - -	Pitts - - -	421
Stirling-Maxwell, Sir W. (bust) - - -	Williamson - - -	421
Do. Lady (bust) - - -	Do. - - -	422
Stothard - - -	Green - - -	423
Stowell, Lord (bust) - - -	Behnes - - -	423
Stratford de Redcliffe - - -	Watts - - -	424
Do. (bust) - - -	Boehm - - -	527
Strickland - - -	Hayes - - -	424
Strutt - - -	Humphry - - -	425
Stuart, James - - -	Unknown - - -	425
Do. Elizabeth - - -	Unknown - - -	426
Stuart. See Charles, James 2, and York - - -	- - -	-
Suckling - - -	Russell - - -	426
Suffolk, Duke of - - -	Unknown - - -	427
Suffolk, Henry Grey, Duke of - - -	Corvus - - -	428
Sunderland, Countess of - - -	Kneller - - -	537
Surrey Earl of - - -	Unknown - - -	428
Sussex, H.R.H. Duke of - - -	Guy Head - - -	429
Sussex, Radclyffe, Earl of - - -	Unknown - - -	430
Sutherland, Duke of - - -	Wonder - - -	518
Swift - - -	Jervas - - -	430
Sydney, Alg. - - -	Van Egmont - - -	431
Talbot - - -	Richardson - - -	432
Talfourd - - -	Pickersgill - - -	433
Temple, Earl - - -	Hoare - - -	434
Temple, Countess - - -	Hamilton - - -	434

Portrait, &c.	Artist.	Page.
Temple, Sir Wm.	Lely	435
Tenterden, Lord	Hollins	435
Thackeray (bust)	Durham	436
Do.	Lawrence	
Do. (bust)	Italian	
Do. (bust)	Barnard	
Thomson	Paton	437
Thurlow, Lord	Phillips	438
Do.	Evans	
Tierney (bust)	Behnes	439
Tillotson	Beale	440
Tindal	Phillips	440
Tooke	Hardy	441
Torrington	Kneller	442
Totnes	Geldorp	442
Treby	R. White	443
Trelawney	(See Seven Bishops)	499
Trimmer	Howard	526
Truro	Gooderson	443
Turner	Beale	444
Tyler	Carpenter	445
Unton	Unknown	445
Ussher	Lely	447
Vancouver	Abbott	448
Vane	Dobson	448
Vermigli	Asper	449
Vertue	Richardson	450
Victoria	Abercromby	451
Wake	Gibson	451
Walker	Himself	452
Waller, Ed.	Riley	452
Waller, Sir W.	Unknown	453
Wallis	Kneller	454
Do.	Loggan	455
Wanley	Hill	455
Warburton	Philips	456
Ward, James	Himself	456
Ward, John	Unknown	457
Ward, Seth	Loggan	457
Washington	Sharples	451
Do.	G. Stuart	
Watt, Jas	De Breda	459
Do. (medallion)	Rouw	
Do.	Howard	
Watts	Kneller	461
Do.	G. White	
Wellington (bust)	Francis	461
Do.	Bausit	
Do.	D'Orsay	
Do. (miniature)	Unknown	
Wesley	Hone	463
Do. (bust)	Unknown	
Do.	Hamilton	
West, B.	Stuart	465

Portrait, &c.	Artist.	Page.
West (bust) - - - - -	Chantry	- - -
Do. - - - - -	Stuart	- - -
Westinacott - - - - -	Benazech	466
Westminster, Marquis of - - - - -	Wonder	518
Wheatstone - - - - -	Lawrence	467
Whiston - - - - -	Hoadley	467
Do. (carving) - - - - -	Unknown	- - -
White (medallion) - - - - -	Chantry	468
Do. - - - - -	Unknown	- - -
White, Bishop - - - - -	(See Seven Bishops)	499
Whitefield - - - - -	Wollaston	469
Whitelock - - - - -	Unknown	470
Whitgift - - - - -	Uncertain	470
Wilberforce - - - - -	Lawrence	471
Do. - - - - -	Russell	- - -
Wilkes - - - - -	Earlom	472
Wilkie - - - - -	Himself	473
Do. - - - - -	Wonder	514
Willes - - - - -	Hudson	474
William III. - - - - -	Ceulen	474
Do. - - - - -	Wyck	- - -
Williams - - - - -	Menga	475
Wilson, John - - - - -	Gordon	476
Wilson, Thomas - - - - -	Unknown	476
Winchester, Marquis of - - - - -	Unknown	477
Windham - - - - -	Lawrence	478
Do. - - - - -	Reynolds	479
Winnington, Sir F. - - - - -	Unknown	479
Do. Thomas - - - - -	Zincke	479
Winter, R. & T. - - - - -	V. der Passe	498
Winwood - - - - -	Mireveldt	480
Woffington - - - - -	Pond	481
Wolcot - - - - -	Lethbridge	482
Wolfe - - - - -	Schaak	482
Do. - - - - -	Duke of Devonshire	483
Do. - - - - -	Dillon	- - -
Wolsey - - - - -	Unknown	484
Wonder - - - - -	Himself	484
Woodfall - - - - -	Beach	485
Woollett - - - - -	Stuart	485
Wordsworth - - - - -	Pickersgill	486
Do. - - - - -	Hancock	- - -
Wren - - - - -	Kneller	487
Wright, C. and J., - - - - -	Vander Passe	497
Wright, Joseph - - - - -	Himself	489
Wyatt (bronze) - - - - -	Rossi	489
York, Anne, Duchess of - - - - -	Lely	490
York, H.R.H. Duke of - - - - -	See George III	181
York, Cardinal - - - - -	Largillière	490
Do. - - - - -	Batoni	- - -
Do. - - - - -	Rosalba	- - -
Zoffany - - - - -	Himself	492

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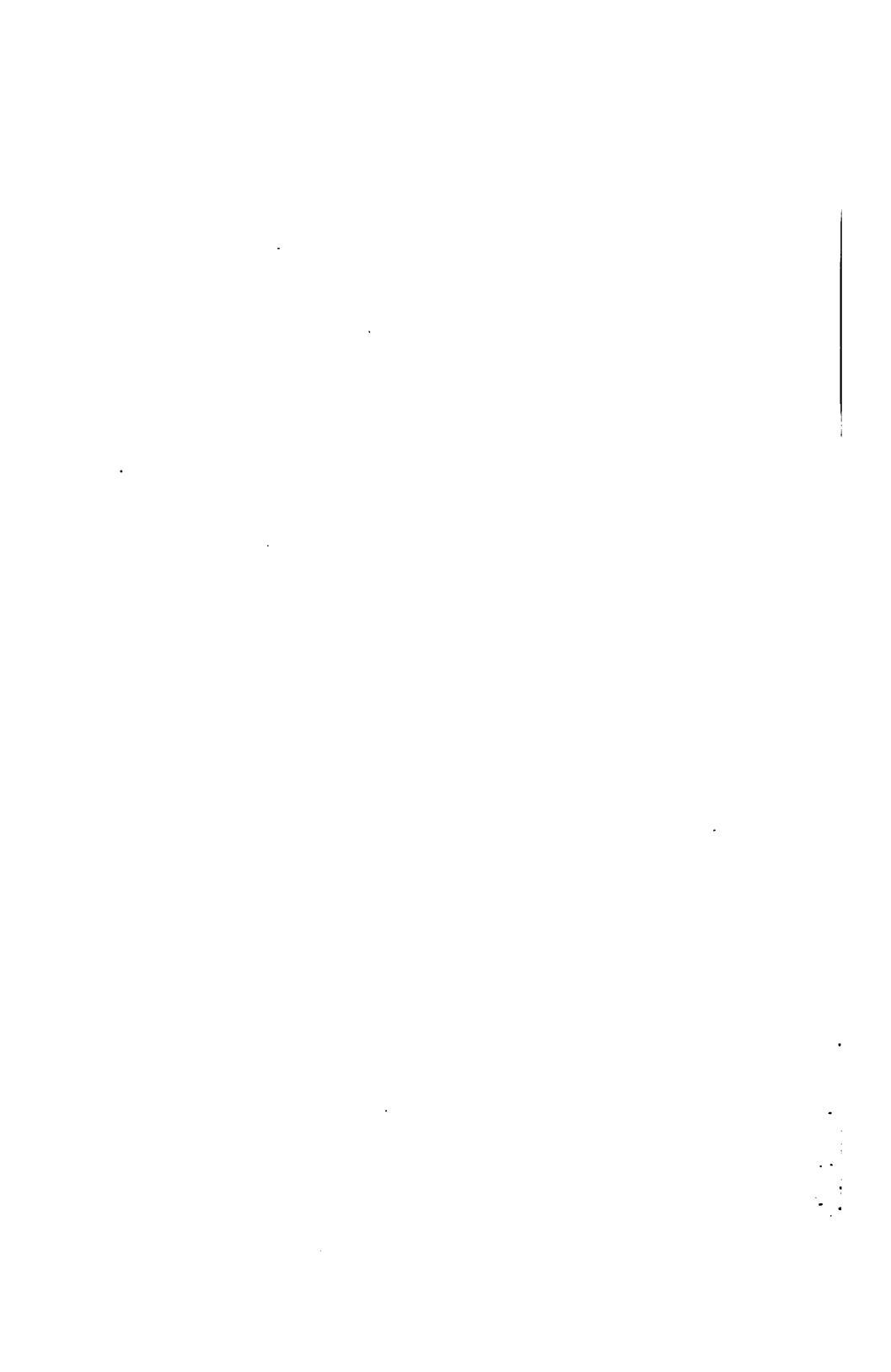


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